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SEPTEMBER 18, 2008

**ISSUE 773**

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see magazine w5: Edmonton's issues, arts and entertainment weekly,  
is a division of Great West Newspapers, Limited Partnership and is available

free of charge at more than 1,000 locations. Subscriptions are welcome, either by post, fax, e-mail

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SEE welcomes your opinions. Please send letters to letters@see.greatwest.ca

see magazine is located at:

#200, 7075 Jasper Avenue

Edmonton, Alberta, T5J 1X8

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FAX (780) 432-7002

e-mail: info@see.greatwest.ca

Publication Mail Agreement No. 40009538

Return Undeliverable Canadian Address to Circulation Dept.

25 Chisholm Avenue, St. Albert, Alberta, T8N 5A5

e-mail: reader@subbertquestion.com

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PHOTO BY IAN JACKSON



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# COMMENTS

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I LIKE EDMONTON MORE AND MORE EACH DAY. I DON'T MISS THE RED DIRT ROADS OR THE OCEAN YET.  
BUT EVERYONE KEEPS SAYING, "WAIT UNTIL WINTER. I'LL HAVE TO SEE HOW I FEEL COME JANUARY."

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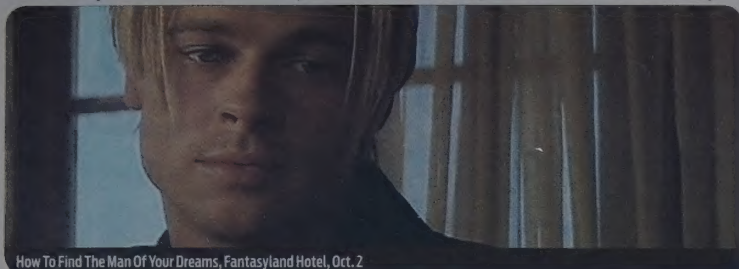
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How To Find The Man Of Your Dreams, Fantasyland Hotel, Oct. 2

SEPTEMBER 18

history | **IF WALLS COULD TALK** Come hear or even share a few stories about Rutherford House, when historians and the public get together to swap tales about this piece of Edmonton history from the Edwardian era. 9 a.m.

SEPTEMBER 19

music | **COWPUNCHER** SEE doesn't endorse cruelty to animals in any form, but Sherry Lee Wisor and Her Handsome Fellas seem to think that slugging a cow right in the kisser makes for great music. The muse can be so cold-hearted sometimes. Haven Social Club, 8 p.m.

SEPTEMBER 20

music | **SHANE YEL-LLOWBIRD** Yellowbird was mobbed by fans on a flight to Vancouver after a stewardess announced there was a celebrity on the plane. Flying sucks as it is. Why can't flight attendants mind their own freakin' business? Festival Place, 7:30 p.m.

SEPTEMBER 21

music | **THE STOLEN MINKS** "Fueled by common desires for stardom, drink tickets, and love letters, four ladies joined forces in Halifax, Nova Scotia and formed a band." The Wunderbar Hofbrauhaus presents the hottest east coast export since tuna fish. 8 p.m.

SEPTEMBER 22

music | **START A FIRE TOUR** The Black Dog nearly burned down earlier this year so they're really tempting fate with the title of this gig. Let's hope Poorfolk and Mohawk Lodge bring the heat but leave the kerosene at home. 8 p.m.

SEPTEMBER 23

learning | **PEACE & POWER: WORKING EFFECTIVELY WITH MALE YOUTH!** The most effective way to work with young guys is to bribe them with sex and money. Hmm... maybe we're the ones who should hear this seminar. Edmonton Baha'i Centre, 9 a.m.

SEPTEMBER 24

music | **ESO: STRINGS ATTACHED** William Eddins conducts Nikki Chool, Joshua Roman, and DaXun Zhang. But be careful about attending this concert, folks — remember, there are strings attached. Winspear Centre, 7:30 p.m.

SEPTEMBER 25

theatre | **ALIAS GODOT** Samuel Beckett meets NYPD Blue in Theatre Network's production of Brendan Gall's play set entirely in a police interrogation room. Roxy Theatre, 8 p.m.

SEPTEMBER 26

music | **COLIN JAMES** The late Jeff Healey and Colin James once kicked a young guitar player named Jordan Cook off their tour because fans kept chanting his name. It sounds like James needs our help to boost his confidence. The Arden Theatre, 7:30 p.m.

SEPTEMBER 27

music | **ALICE COOPER** His latest album *Along Came a Spider* may have been a bit disappointing, but watching a 60-year-old man prance around in a vampire suit is always entertaining. Jubilee Auditorium, 8 p.m.

SEPTEMBER 28

music | **THE VALIANT THIEVES CD RELEASE PARTY** Music from the New Wave revolution is just about the worst sound on earth. But can this quartet finally make '80s music palatable? Haven Social Club, 8 p.m.

SEPTEMBER 29

tour | **EXCLAIM! TOUR 2008** The Baroness is coming and she's bringing along Genghis Tron and some buffaloes from B.C. — well, Bison, actually — to help carry out her "Aggressive Tendencies." Starlite Room, 7 p.m.

SEPTEMBER 30

theatre | **CATS** We thought this production used up its nine lives in 2002 after finishing its 8,949th show at the New London Theatre where it was introduced to the world 21 years ago. We guessed wrong. Jubilee Auditorium.

OCTOBER 1

music | **OPETH** David Isberg took his band's name from the Wilbur Smith novel *Sunbird*. It means "city of the moon." How quaint. But enough of this sappy literary shit — let's go kill something ... Swedish death metal style! Edmonton Event Centre, 7 p.m.

OCTOBER 2

learning | **HOW TO FIND THE MAN OF YOUR DREAMS** Just e-mail info@see.greatwest.ca and your brand new hunk o' burning love will show up on your doorstep... Oh, wait — we don't do that here. Better check out this event instead. Fantasyland Hotel, 7 p.m.



Alice Cooper, Jubilee Auditorium, Sep. 27

learning | September 23

“THE MOST EFFECTIVE WAY TO WORK WITH YOUNG GUYS IS TO BRIBE THEM WITH SEX AND MONEY. Hmm... **MAYBE WE'RE THE ONES WHO SHOULD HEAR THIS SEMINAR.**”

see magazine's two-week forecast of events in edmonton

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MUNICIPAL AFFAIRS • FOOD • BY ANGELA BRUNSCHOT 1,123 words

## Putting A Face On Your Carrots

**LOCAL FARMERS REACH OUT TO URBAN CONSUMERS AT SHAKE THE HAND THAT FEEDS YOU**

At Riverbend Gardens in Northeast Edmonton, Janelle Herbert walks down a slight hill towards the North Saskatchewan River with her nine-month-old baby Evelyn bouncing on her hip.

It's a beautiful fall day — cool and sunny, with a slight wind rustling the changing leaves, and Evelyn clearly loves being outside. Herbert spends much of her time during the spring, summer, and fall out in the gardens, and Evelyn happily sits outside as her mother works.

Taking over the farm from her father Doug Visser wasn't always the future Herbert had in mind. As a kid, she used to hide under the sofa when she heard her father's ATV coming up to the house. If she got caught lazing around the house, her father would find her some sort of farm chore.

"I couldn't wait for school to start so that I could sleep in," she says, laughing.

After high school, Herbert moved to Edmonton, became an assistant occupational therapist, and married her husband Aaron.

But now the 26-year-old new mother has returned to the family farm, and is slowly taking over 330 acres of "some of the best farmland in Alberta."

The farm sits in a unique microclimate with a longer growing season and fewer frost days than most areas in the Edmonton region.

Her inheritance comes with a lot of responsibility. Besides learning how to run the farm, she must also master the art of marketing and selling produce at six farmers markets, and even learn the ins and outs of dealing with City Hall.

### Reaching Urbanites

As she drives around the various vegetable crops in a motorized cart, Evelyn smiling on her lap, Herbert's not surprised by my ignorance about growing vegetables. The disconnect between urban consumers and farmers is one of the reasons she became involved with the Greater Edmonton Alliance's (GEA) efforts to introduce farmers to city dwellers.

GEA is an umbrella social justice group that includes churches, unions, and housing groups. In its search for locally produced food that was low on transportation miles and



**Cabbage Patch** | Janelle Herbert out with her daughter Evelyn at Riverbend farm. PHOTO BY IAN JACKSON

high on the local economy, the group met several area farmers and were so transformed by the experience it organized the Shake The Hand That Feeds You event this Saturday so that more urbanites could meet local farmers.

Pre-ordered baskets of locally grown food will be sold at the Southminster-Steinhauer United Church, but more importantly, Edmontonians will get a chance to meet and speak with local farmers.

The goal of the event is action, not just "raising awareness," says Monique Nutter, one of the GEA organizers.

"We are interested in actually building relationships so that we have access to local foods. . . We talk about smart growth in Edmonton, but we keep expanding out and out instead of up or in. That has consequences for our ability to feed the population — even just the people that are here now."

Residential development, gas wells, and the new upgraders in the northeast, as well as global competition, are all putting pressure on farmers in the Edmonton area. Nutter thinks Edmontonians need to acquire a better understanding of food and the threat that unchecked development poses to the city's food security. Ultimately, GEA hopes to preserve more

farmland around Edmonton, especially in the northeast.

"The land that they are talking about putting upgraders and residential development on is some of the best in Alberta," Nutter says. "In terms of local food production, it's incredibly important land."

She's referring to the city's plan for the northeast, which includes small-scale industrial development as well as homes.

And of course, there's also "Upgrader Alley," a 300-square-kilometre area in four different municipalities northeast of Edmonton. By 2022, the industrial area could include up to nine upgraders, the plants that transform bitumen from the oilsands into synthetic crude.

A plan to rezone about 10,000-12,000 acres of land north and west of Manning Drive will be debated at city council early this winter. Ed Gibbons, councillor for the area, says about 18 per cent of that land will be preserved. He thinks the GEA action is a little "premature," as the areas with the best farmland won't be rezoned for years, and there's still plenty of time to speak with council about keeping farmland.

### Meet The Horvaths

This Saturday's event isn't only about farmers in the northeast.

Three miles west of Leduc, Sherry Horvath and her husband Ed run an organically certified farm. They will come into Edmonton with eggs for the GEA basket.

Ed Horvath's father emigrated from Hungary in the 1920s, and eventually bought the farm Ed now owns. At the age of 10, Ed helped his father clear the land. He spent 16 years off the farm as a mechanic and gas fitter before buying the farm from his father.

In the 1980s, Sherry and Ed watched a farming community to the west get completely taken over by the EPCOR Genesee power plant.

The Horvaths themselves recently fought the AltaLink 500,000-volt transmission line, a battle that was widely reported on, and involved the Alberta Energy Utility Board hiring private investigators to spy on landowners.

The Horvaths have a gas well and a pipeline on their property, but have decided against any other industrial intrusions on their land.

In addition to these development pressures, local farmers also struggle to pay themselves and their workers a living wage.

For 22 years, the Horvaths worked jobs outside the farm in order to make ends meet. "It's brutal," Sherry says, "because you work your eight

hours and then you come home and start the farm life, which during the harvest goes to two and three in the morning."

As they entered retirement age, the couple decided to focus solely on their farm. Their daughter Shannon worked with them until recently, when they could no longer pay her full-time wages, and she found a job at the Edmonton International Airport.

Back at Riverbend farm with Janelle Herbert, we have driven up to the cabbage patch where her husband harvests the crop with workers from Mexico. Herbert explains that because she's competing with food grown all over the world at much cheaper prices, Mexican workers have become a necessity. Although she would rather not take workers from their families for seven months of the year, she can only afford to pay \$12 an hour, and that salary isn't enough to attract anyone from the Edmonton area. It's just one of the things people need to keep in mind when they're buying their groceries, she says.

"To have the kind of businesses that I do," she says, "the only reason I can do it is because it was handed down to me. No one could start a business and pay Alberta wages."

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# The Iceman And The Egghead

OUTSIDE POLITICS MAURICE TOUGAS

**HARPER AND DION ARE TRYING HARD TO APPEAR LIKE ORDINARY JOES. BUT I WANT A PM WHO'S BETTER THAN ME!**

The most interesting thing about the federal election — or more accurately, the only interesting thing — is watching the two men who want to lead this country trying to convince voters that they aren't what they really are.

Take Stephen Harper (please). We all know him as a guy so controlling, Kim Jong-il would tell him to "chill, bro." A guy who is in such command of his surroundings that he wills his hair into place.

Stephen Harper is a lot of things — mean-spirited, doctrinaire, warm as a December wind — but what he

talking about his love of the North. The problem is, he is not convincing as himself. Stephen Harper as a warm and loving family guy is terrible casting, like rap stars who make family comedies. (I'm looking at you, Ice Cube.)

My favourite Tory commercial is the one where "average Canadians" — i.e., actors portraying "average Canadians" — extol Harper's virtues. The commercial ends with a sweater-clad Harper looking into the camera, and ... smiling. It's hilarious. A smile looks about as natural on Stephen Harper as a bustier on your grandma.

For me, Harper's image was cemented by the famous photo taken shortly after he was elected prime minister in 2006, showing Harper taking his little Grade 4-aged son to

... his head is literally egg-shaped.) He looks like a guy whose idea of a good time is a glass of wine (on glass, no more), a roaring fireplace and Volume 4 of the *Encyclopedia Britannica*.

A nice guy for a university prof, but not the kind of guy you'd want to play hockey or go fishing with.

But wait! According to the Liberal website video, [thisisdion.com](http://thisisdion.com), Dion is a freaking lumberjack.

On the video, Dion says he "loves" the winter, and "loves" the snow, and "loves" snowshoeing with his dog, "loves" family time.

He is even shown playing hockey! Okay, it's ball hockey in a gym, and his team appears to come from central casting. ("Get me a cross-section of Canada, stat!") But the point is that Dion is just an average Jacques

**FOR ME, HARPER'S IMAGE WAS CEMENTED BY THE FAMOUS PHOTO TAKEN SHORTLY AFTER HE WAS ELECTED PRIME MINISTER IN 2006, SHOWING HARPER TAKING HIS LITTLE GRADE 4-AGED SON TO SCHOOL. BUT INSTEAD OF THE HUG THAT TORY HANDLERS MUST HAVE BEEN HOPING FOR, HARPER SHOOK HIS SON'S HAND.**

is not a nice guy. And yet, that is exactly the bill of goods the Tory ads are trying to sell.

Take Stéphane Dion (again, please). We all know him (or at least, what little we know of him) as a uninspiring academic, a compromise leader who was the distant third choice of his own party.

We are talking about a guy so accustomed to formalities that in the school picture accompanying his bio on the Liberal website, he's wearing a suit.

And yet, the Grits are trying to make Dion look like a Trudeau-esque outdoorsman who likes nothing better than trudging through the snow, going fishing, and playing hockey.

Spare me.

The Conservatives are working hardest on Harper because he is profoundly unlikeable.

In the Tory ads, which air roughly every 10 minutes on every show on Canadian television, we see Harper talking about Canadian soldiers, talking about playing cards with his kids,

school.

But instead of the hug that the Tory handlers must have been hoping for, Harper shook his son's hand.

What — was he still campaigning? True, a hug might have been too much (my sons would have been mortified, even in Grade 4), but why not a gentle tousle of the hair, the universal father-son "I love you, but will not say it" gesture? No, Harper went with a handshake.

To my mind, that picture cemented Stephen Harper's reputation as the iceman of Canadian politics just as surely as former Tory leader Bob Stanfield's famous football fumble photo in 1974, which pictured him as an awkward, non-athletic geek compared to Pierre Trudeau's übercool athleticism.

Stéphane Dion faces a similar image challenge. When your name makes you sound like Céline Dion's little sister, you've got problems right away.

Dion comes across as a slightly absent-minded egghead. (Seriously

who, just like everybody else, loves hockey and UN conferences on climate change.

The fact is, Dion and Harper are more alike than either would want to admit. They're both academics with precious little in common with average Canadians. Both men are trying hard to convince Canadians they're just like you and me.

But you know what? I don't want somebody like me; I want somebody a lot better than me.

And I really don't want a leader who is pretending to be somebody else.

With many Canadians infatuated with Barack Obama (Obamadora! I call it), the battle between the robotic Harper and the spicy-as-rice-pudding Dion looks like a NFB documentary versus a Hollywood blockbuster, and all the commercials and web videos in the world aren't going to change that fact.

Oh, and Jack Layton? Used car salesman.

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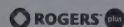
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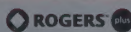
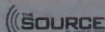
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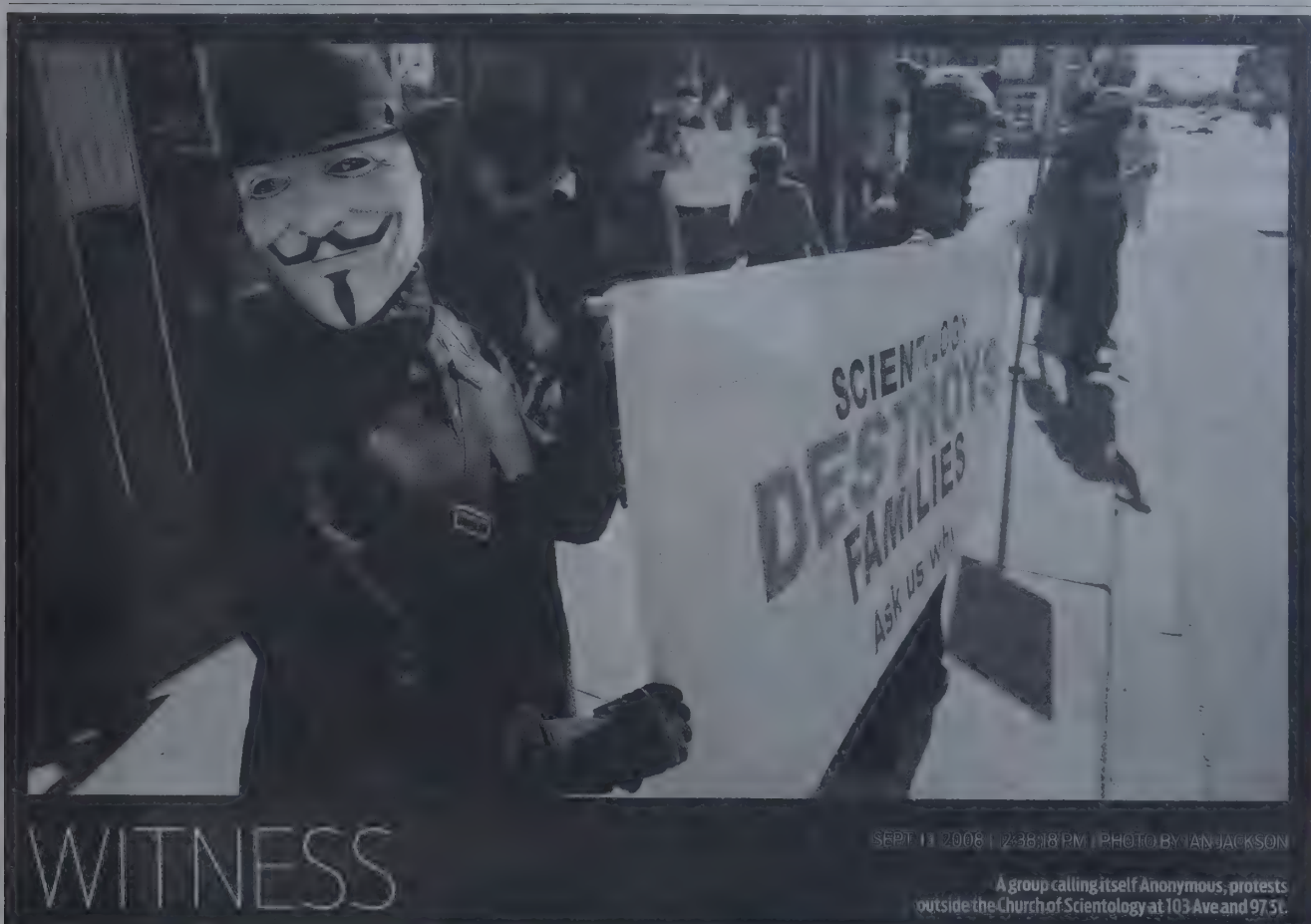
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**“WE’VE GOT TO REMEMBER WHAT THE DESIRE IS IN THIS NATION AT THIS TIME. IT IS FOR NO MORE POLITICS AS USUAL AND SOMEBODY’S BIG, FAT RÉSUMÉ.”**

—AMERICAN VICE-PRESIDENTIAL CANDIDATE SARAH PALIN



SEPT. 11, 2008 | 2:38:18 PM | PHOTO BY IAN JACKSON

A group calling itself Anonymous, protests outside the Church of Scientology at 103 Ave and 97 St.

## OUR COMMENT ON THIS WEEK'S NEWS

### EDMONTON • ELECTION CULTURE OF ENTITLEMENT

The controversy over the Conservative nomination process in Edmonton-Sherwood Park is certainly complicated, but it's illustrative of a culture of entitlement here in Alberta.

Jacquie Fenske declared her candidacy early, and apparently she should have been informed that she had competition for the Tory nomination. Tim Uppal won the Tory nod unexpectedly. "By the time it was known he was running, it was too late to do anything about it," retiring MP Ken Epp, of Unborn Victims of Crime Bill fame, told the *Edmonton Journal*. Maybe Fenske made a silly mistake, and maybe Uppal should have declared earlier, but it is pretty arrogant on the part of her former supporter James Ford to get upset about competition. (He's now running in the riding as an independent with a conservative platform.) If Uppal hadn't challenged the nomination it's very possible Fenske could have cakewalked all the way to Ottawa.

### CANADA • ECONOMY IT'S THE UNITED STATES, STUPID

Reassurances from economists that Canada can weather the slumping United States economy aren't that convincing, even here in oil-rich Alberta.

As any cattle farmer knows, the 49th parallel is practically invisible when it comes to trade. If Americans stop buying our beef, wood, etc., we are going to feel it. Sticking our collective level-heads in the sand and chanting "We don't have any subprime mortgages!" isn't going to help.

The rest of Canada should be even more skeptical. Ontario, certainly, is already feeling the pinch in its manufacturing sector.

And, as the economists from the Canadian Centre for Policy Alternatives commented on the blog *Relentlessly Progressive Economics*: "Canada's productivity record during the Harper years is not just negative but the worst of any Canadian prime minister since the dawn of modern statistical record-keeping."

### CANADA • POLICE ONE SLICK SALESPERSON

Tasers are never far from the headlines these days, and the news just keeps getting worse for law-enforcement agencies.

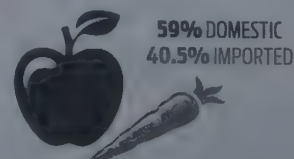
A new report from John Kiedrowski, a criminologist at the University of Ottawa, says the RCMP failed to sufficiently investigate manufacturer claims about the supposedly non-lethal weapons.

Several recent incidents have cast doubt on the safety of the weapon — most notably the recorded death of Polish immigrant Robert Dziekanski. Closer to home, Craig Williamson, a man with cerebral palsy, was tasered while being evicted from his Edmonton apartment.

Our society relies too much on information from businesses on all manner of public interest issues, from environmental monitoring to what's in packaged foods. The trend is even more disturbing when the people we trust to carry guns don't properly investigate corporate claims, and test them on citizens.

## BY THE NUMBERS

### FOOD SECURITY CONSUMER SPENDING ON FOOD (2007) SOURCE: STATISTICS CANADA





# Sexual Allergies?

No, this isn't some lame 'honey I've got a headache' excuse not to get busy. It is true, people can have allergies to many things sexual.

As rubber is often found in things we use in the bedroom, the most common allergy in the sensual world is allergies to latex. Latex is used in many products including condoms, dental dams, gloves, cervical caps, diaphragms, and sex toys.

Allergies to rubber latex most often result in a rash, either externally, or worse, inside the vagina or rectum. There are many alternatives to latex for condoms, dental dams, and gloves. Durex 'Avanti' and Trojan 'Supra' offer non-latex, male condoms made from polyurethane plastic. Lifesyles is about to unveil a new polyisoprene plastic condom called 'Skyn' in the near future. There is also a polyurethane plastic condom designed for women called 'Reality'. Besides being latex-free, plastic condoms are stronger and provide more sensitivity. Unfortunately, they are quite expensive (up to \$3.50 per condom).

As with condoms, dental dams and gloves are also available in numerous plastic models. Since latex is generally present in cervical caps and diaphragms, they are not recommended for women who have latex allergies.

Latex sex toys are not as common as they were in the past because so many people have

latex allergies or sensitivities. If you do have an allergy to latex and you want to purchase sex toys, you should look for toys made from 100% medical grade silicone. Silicone is an ideal sex toy material for many reasons and it is also latex-free and hypoallergenic. Since the sex toy industry is largely unregulated, many toys that claim to be jelly, plastic, cyberskin, etc. may contain some latex. To be safe, only use toys made of 100% silicone.

About 1 to 4% of individuals who use spermicide have an allergic reaction to the chemicals (generally Nonoxonyl-9) in it. Symptoms can include stinging, itching, swelling, and a burning sensation in and around the genitals. Spermicide can irritate the skin of the penis, vulva, and/or vagina and cause a nasty rash. Even worse, excessive use of spermicides can break down the walls of the vagina or rectum making individuals more susceptible to STIs like HIV (the World Health Organization recommends not using spermicidal products more than once per day).

Some people who use lube (artificial lubrication for self-pleasuring or sexual activities) have allergic reactions to the chemicals in it. Signs of an allergic reaction include a rash (that is itchy and burns) and even trouble breathing. If you are sensitive to lubes, there are healthier alternatives on the market. Use more natural

lubes that have fewer chemicals like Vancouver-based O'My Lubricants. And, always test a new lube on the inside of your wrist to make sure you don't react.

Some women report that they have allergic reactions to the hormones found in the birth control pill, patch, ring, or shot. A rash is the most common symptom, but more severe cases could result in hives. Please consult with your doctor if these symptoms occur.

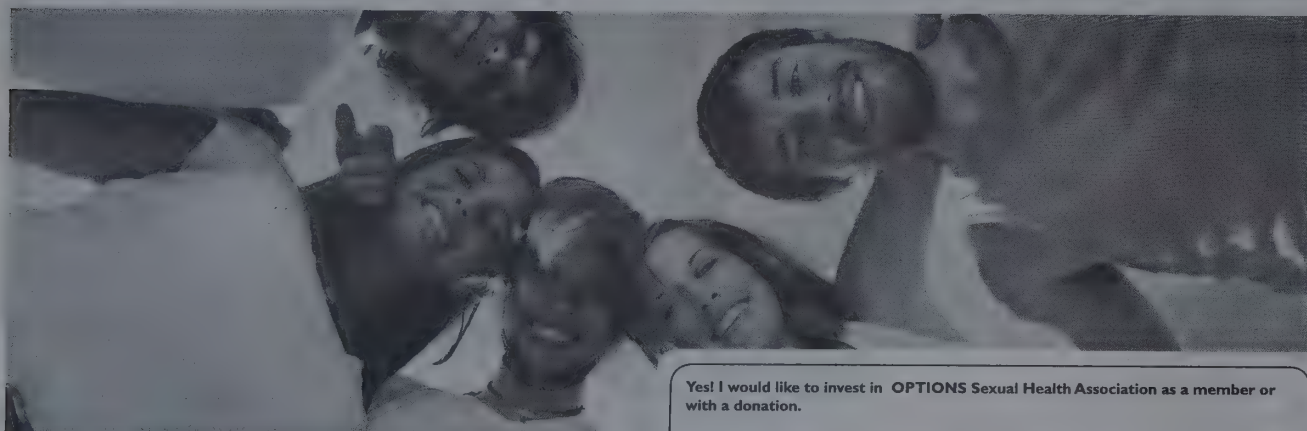
Probably the strangest (and rarest) sexual allergy is adverse reactions to men's semen or ejaculate. Studies report that women with these allergies are either allergic to the protein in men's ejaculate or from things that her guy has ingested including food, chemicals, and/or drugs. Generally adverse reactions to semen cause itching, burning, and swelling in the genitals. Symptoms generally occur within 30 minutes after ejaculation and can lead to painful intercourse.

Lonnie Barbach, a famous sex expert, once stated that 'sex is perfectly natural, but not naturally perfect'. Many problems can happen with our sex lives. But with help we can overcome many of our problems. If you or someone you know is experiencing any of the allergies mentioned above, please consult with your physician.

## Did You Know

### INTERESTING SEX FACTS:

- It is generally believed that the Romans invented condoms. The first ones were metal and/or wood sheaths.
- Condoms were first made in the United States from vulcanized rubber in the 1870s.
- The majority of condoms today are made in Asia. The reason for this is that the Malaysian Rubber Tree makes the best latex for condoms.
- Kellogg's Corn Flakes were first created in the 1800's to prevent masturbation.
- Forty-eight percent of men admit they've faked an orgasm at least once.



## TNT (Tough n'Talkin')

Tough 'N Talkin' is a youth oriented project developed by and implemented by Options Sexual Health, aimed at high-risk, young males. The workshop programming was developed as an approach to addressing the often under appreciated issues young males face. The peer-facilitated workshop is a four-day program aimed at tackling the difficulty young men face in talking about relationships and themselves, which is often influenced by myths and beliefs around (über) masculinity present in our society. The four-day camp utilizes activities, media, and youth-led discussions surrounding

the issues of: Trust & Communication, Gender Roles and Stereotypes, Healthy Sexuality, Conflict Resolution and Healthy Relationships. The schedule and content of the camp can also be tailored to according to the needs and interests of your participant population and organisation. By developing a foundation for a positive inward relationship, youth can promote a better relationship with the world around them. To see what the camp has to offer, you may contact Brian @ 780.423.3737 or e-mail him at [brian@optionssexualhealth.ca](mailto:brian@optionssexualhealth.ca).

Yes! I would like to invest in OPTIONS Sexual Health Association as a member or with a donation.

- ☐ \$200 - Sponsors one Girl Power or TNT Participant
- ☐ \$125 - Provides one hour of counselling
- ☐ \$ 75 - Provides on hour of education programming
- ☐ Monthly Pledge: \$\_\_\_\_\_ per month, start date \_\_\_\_\_ end date \_\_\_\_\_
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## Privacy Statement

OPTIONS Sexual Health Association respects your privacy. We protect your personal information and adhere to all legislative requirements with respect to protecting privacy. We do not rent, sell or trade our mailing lists. The information you provide will be used to deliver services and to keep you informed and up to date on the activities of OPTIONS Sexual Health Association, including programs, services, special events, funding needs, opportunities to volunteer, open houses, and more through periodic contacts. If at any time you wish to be removed from any of these contacts simply contact us by phone at (780) 423-3737 or via e-mail at [options@optionssexualhealth.ca](mailto:options@optionssexualhealth.ca) and we will gladly accommodate your request. Please allow 15 business days to allow us to update our records accordingly.





# OPTIONS

SEXUAL HEALTH ASSOCIATION



**T**he "Sexuality And Self-esteem Sessions" program was created out of an identified need for high-risk adolescent females aged 14-17 to increase self esteem. The **SASS** program runs for four consecutive days and includes a variety of activities and exercises that create an environment for participation and active learning. **SASS** assists young women in acquiring life long skills and is facilitated by a team of female peer educators. The program is a dynamic and revolutionary program as it provides young women not only with a program

to call their own, but also a place where no judgements are made and a feeling of unity is fostered. Instead of providing a lecture-based program, participation and interaction is encouraged, allowing the participants to let go of their inhibitions and truly express who they are.

The **SASS** program was a huge success this year. The **SASS** program ran 7 programs from July to August at a variety of agencies throughout Edmonton. The **SASS** program reached 36 participants this summer and through evaluations collected the **SASS** team found that 60%

of participants felt the program increased their self esteem and 96% of participants felt their knowledge of healthy sexuality and safer sex increased as a result of the **SASS** program. Some participants had this to say about the program: "You guys are very nice and helped me with confidence and helped me to enjoy myself!"

The **SASS** program would like to thank all of the agencies involved this year.

## Ask A Sex Expert...

### Dear Sex Doc;

I've got myself into this sex routine with my boyfriend. I've been faking orgasms and I don't know how to stop. Can he tell I'm faking? Do I just tell him? How do I tell him?

*Faking It*

### Dear Faking It,

Even though Jenna Jameson would love to teach all you women how to make love like a porn star, it probably isn't a very good idea. You see, porn stars fake it too. In fact, almost all of it is just acting. And it isn't just blonde-haired, big boobed, starlets masking grunts and groans. Studies show that about 55% of women occasionally fake orgasms, while 75% of you girls have put on the uh-oh-ah act at least once in your life.

So Faking It, you've got yourself into a bit of a pickle. When you 'act' like a porn star you get

lost in your (act)ions and it's pretty tough to orgasm.

Your brain is your biggest sex organ. If you're constantly trying to up the sex-scream- ante you'll have a hard time attaining the big O. Further, you lose touch with your erogenous zones and grow disconnected from your sexuality.

Can he tell? Maybe not. Many guys are too interested in reaching orgasm to be concerned about yours. However, I'm just about to bust all you fakers.

Here's how you tell if your girlfriend is having pretend sex on your behalf. When a woman has an orgasm she has contractions every 0.8th of a second that can be felt in her vaginal canal and rectum. A woman typically orgasms between thirteen to fifty-one seconds. That should give you enough time to feel for true sex contractions.

And FI, the main problem with pretending to have earth-shattering orgasms is that eventually (at least if you ever want to have one again) you have to tell him.

And you do have to tell him. Most guys will take this personally, but it's best to be honest. If he's not great in bed, break it to him gently. Believe it or not, most guys don't know much about a woman's erogenous zones.

If your partner isn't doing things right you'll just have to TELL him what you like. And, if you can't tell him, SHOW him. Guide his hands over your hot spots and teach him exactly what makes you purr.

Lastly FI, it is important to know that people put so much pressure on themselves to perform in bed, that their bedroom antics stop them from having great sex.

Stop faking, stop focusing on having orgasms,

and just enjoy the pleasurable sensations your body is feeling. You'll orgasm a whole lot easier that way.

*If you have a question about sexuality that you would like answered by a sex expert, please email [brian@optionssexualhealth.ca](mailto:brian@optionssexualhealth.ca) and watch for the response in the next OPTIONS Sexual Health Association newsletter in SEE Magazine.*

**LifeStyles<sup>®</sup>**  
**CONDOMS**



# The Steep Price Of Carbon



Refinery Row | Emissions due to human activity could warm the world's climate by one to six degrees, according to report. FILE PHOTO

## REPORT: POLICIES, REDUCTION TARGETS, AND CARBON TAXES ARE ALL NEEDED TO COMBAT CLIMATE CHANGE

Economists, scientists, and environmentalists agree that an effective climate change plan must put a steep price on carbon.

Reports from the Intergovernmental Panel on Climate Change suggest that the world's climate could warm by one to six degrees over the next century due in most part to human emissions of greenhouse gases such as carbon dioxide. Federal government studies suggest the warming could lead to more droughts, wilder weather, and more deaths from air pollution in Alberta.

Any effective climate change plan needs three elements, says Matthew Bramley, climate change analyst for the Pembina Institute: a reduction target, a carbon price, and policies to support them.

### THE TARGET

The ideal target is obvious to Andrew Weaver, the Canada Research Chair in climate modeling and analysis at the University of Victoria.

"Every single policy option must lead to a 100 per cent emission reduction," he says. In other words, we must produce no more emissions than the Earth can reabsorb if we want to permanently stop human-induced climate warming. "There's no other way of dealing with it."

At the very least, he and others say,

the world will need to cut its total emissions to about half of what they were in 1990 by 2050 to limit climate warming to two degrees – the level beyond which the more dangerous effects of warming kick in.

There's a rough international consensus that industrialized nations like Canada should agree to a bigger cut – say, 80 per cent – than developing ones. "We [industrialized nations] make up less than one-fifth of the world," says Ian Bruce, climate change specialist with the David Suzuki Foundation, "yet we're responsible for 75 per cent of the build-up."

Nations like Canada also have the resources to deal with climate change. "It should be up to countries like Canada to take action first."

### THE PRICE

The only way to get those cuts, say Weaver, Bramley, and Bruce, is to put a price on carbon emissions. Voluntary measures and subsidies alone don't work, according to studies by economists such as Mark Jaccard at Simon Fraser University, because they don't deter emissions.

"We've had 20 years of subsidies and our emissions have skyrocketed," Weaver says, citing Jaccard's work.

The National Roundtable on the Environment and the Economy and other groups recommend creating a cap-and-trade or carbon-tax system to make pollution more costly.

Both systems have the same effect, Weaver says, except a carbon tax

sets the pollution cost directly (e.g., by raising gas prices) while cap-and-trade does it indirectly, through companies buying pollution permits. "The price of gas goes up in either case."

A revenue-neutral carbon tax such as the one in B.C. shunts carbon charges back to consumers through tax cuts and programs, Weaver says. "If they choose to use that money to pursue less carbon-intensive fuels," he says, "they get wealthier still."

By making pollution more expensive, Bruce says, this carbon price should steer people towards lower-polluting technologies and actions. "It would encourage car manufacturers to develop more fuel efficient vehicles," he says, and has pushed Norwegian oil companies to invest in carbon-capture systems.

The Green Budget Coalition has recommended a price of \$30 per tonne of emissions now, Bramley says, rising to \$75 by 2020. The National Roundtable has recommended charging \$100 to \$200 per tonne by 2050.

### THE POLICIES

Governments should have supplementary policies to help people reduce emissions, Bramley says: stricter vehicle emission standards, for example, and funds to help people retrofit their homes to use less energy.

"Any move to make fossil fuels cheaper than they are at the moment is a step in the wrong direction," he

adds, with reference to a proposed two-cent cut to the diesel excise tax by the Conservatives.

This is a historic election, Bramley says, as it's the first time the environ-

ment has ever played such a prominent role. He encouraged all political parties to compete with each other to put forth the best platform on the environment.

## WHAT THE PARTIES WANT

### CONSERVATIVES

The Conservatives brought in their plan in 2007. It proposes to cut Canada's total greenhouse gas emissions to 20 per cent of 2006 levels by 2020 using a cap-and-trade system (or about five per cent above 1990 levels, according to the Pembina Institute), and to 60 to 70 per cent by 2050. It also features a \$2-billion ecoENERGY fund to encourage home retrofits and investment in renewable power and a \$1.5-billion trust fund for federal/provincial projects such as a carbon-capture network.

### LIBERALS

The Liberals propose to cut emissions by 20 per cent of 1990 levels by 2020 – 25 if other nations take on comparable efforts. Their Green Shift plan proposes to do this through a carbon tax, one that would charge consumers \$10 per tonne of emissions (rising to \$40 after four years). The tax would work by raising the price of most fossil fuels except for gasoline, col-

lecting about \$15 billion a year and returning it through about \$15 billion in income tax cuts and social programs. The Liberals recently added about \$900 million in support for fuel-heavy jobs such as fishing, farming and trucking.

### NDP

The NDP aims to meet Canada's Kyoto Protocol target of six per cent below 1990 levels by 2012, followed by 25 per cent by 2020 and 80 by 2050. It plans to do this through a cap-and-trade system, higher fuel economy standards, \$1 billion for public transit and a moratorium on further oilsands development.

### GREEN PARTY

The Green Party proposes a carbon tax and a cap-and-trade system. Aiming for a 30 per cent cut below 1990 levels by 2020 and 80 by 2040, its tax starts at \$50 a tonne and does apply to gasoline, rising to \$100 by 2020.



COMMENTARY • AMERICAN POLITICS | 793 words

# The Audacity Of Rhetoric

**SOUTH OF THE BORDER SLAVOJ ZIZEK  
SLAVOJ ZIZEK ASKS IF  
OBAMA TRULY REPRESENTS  
A RADICAL BREAK FROM THE  
BUSH ADMINISTRATION**

In January, during the month that the United States remembered the tragic death of the Rev. Martin Luther King Jr., an urban history professor at the University of Buffalo named Henry Louis Taylor Jr., bitterly remarked, "All we know is that this guy had a dream. We don't know what that dream was."

Taylor was referring to the erasure of historical memory after King's 1963 march on Washington, after he was cheered as "the moral leader of our nation."

In the years before his death, King changed his focus to poverty and militarism because he thought that addressing these issues — not solely racial brotherhood — was crucial to making equality real. And he paid the price for this change, becoming more and more of a pariah.

The danger for Sen. Barack Obama is that he is already doing to himself what later historical censorship did to King: He's cleansing his program of contentious topics in order to assure his electability.

In a famous dialogue in Monty Python's religious spoof *The Life of Brian*, which takes place in Palestine at the time of Christ, the leader of a Jewish revolutionary resistance organization passionately argues that Romans brought only misery to the Jews.

When his followers remark that they nonetheless introduced education, built roads, constructed irrigation, etc., the leader triumphantly concludes: "All right, but apart from sanitation, education, wine, public order, irrigation, roads, the freshwater system, and public health, what have the Romans ever done for us?"

Don't Obama's latest proclamations follow the same line? "I stand for a radical break with the Bush administration!" Or: "Okay, sure, I pledge to support Israel unconditionally, to maintain the boycott of Cuba, to grant lawbreaking telecommunications corporations immunity, but I still stand for a radical break with the Bush administration!"

When Obama talks about the "audacity of hope," about "change we can believe in," he is using a rhetoric of change that lacks specific content: hope of what? To change what?

One should not blame Obama for his hypocrisy. Given the complex situation of the United States in today's world, how far can a new president go in imposing actual change without triggering economic meltdown

or political backlash?

But such a pessimistic view nonetheless falls short. Our global situation is not only a hard reality, it is also defined by ideological contours. In other words, it's defined by what is sayable and unsayable, or what is visible and invisible.

More than a decade ago, when Israel's *Ha'aretz* newspaper asked then-Labor Party leader Ehud Barak what he would have done if he had been born a Palestinian, Barak responded, "I would have joined a terrorist organization."

This statement had nothing whatsoever to do with endorsing terrorism and everything to do with opening a space for a real dialogue with Palestinians.

The same thing occurred when Soviet President Mikhail Gorbachev launched the slogans of glasnost (openness) and perestroika (reform). It didn't matter whether Gorbachev "really meant" them. The very words unleashed an avalanche that changed the world.

Or, today, even those who oppose torture legitimize it by accepting it as a topic worthy of public debate — an immense regression from the Nuremberg Trials following World War II and the subsequent Geneva Convention.

Words are never "only words." They matter because they define the outlines of what we can do.

In this regard, Obama has already demonstrated an extraordinary ability to change the limits of what one can publicly say.

His greatest achievement to date is that he has, in his refined and non-provocative way, introduced into the public speech topics that were once unsayable: the continuing importance of race in politics, the positive role of atheists in public life, the necessity to talk with "enemies" like Iran.

And that is a great achievement which changes the coordinates of the entire field.

Even the Bush administration, having first criticized Obama for this proposal, is now itself talking directly with Iran.

If U.S. politics is to break its current gridlock, it needs new words that will change the way we think and act.

Even measured by the low standards of conventional wisdom, the old saying "Don't just talk, do something!" is one of the most stupid things one can say.

Lately we have been doing quite a bit: intervening in foreign countries and destroying the environment.

Perhaps it's time to step back, think, and say the right thing.

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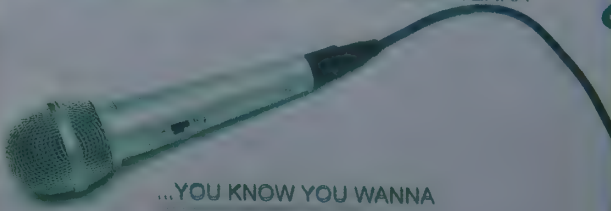
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“QUEER IS NOT JUST GAYS OR LESBIANS OR TRANSGENDERED PEOPLE. IT’S ANYONE WHO THINKS THOSE PEOPLE **SHOULD BE ABLE TO BE WHO THEY ARE IN A PUBLIC SPACE.**”

— PLAY CO-OWNER ROB LONG

OPENING • QUEER BAR • BY SCOTT LINGLEY | 1162 words

## Remembering How To Play

**AFTER A NEARLY YEAR-LONG DRY SPELL, THE DOWNTOWN BAR SCENE GETS AN INJECTION OF GOOD OL’ QUEERNESS**

“They’re calling me ‘the gay lawyer’ – have you heard that? Don’t call me that,” says Bob Long, co-owner of Play, the new nightclub opening in the downtown Boardwalk Market this weekend. “First of all, that’s not what I am, all right? I’m Bob. I get a bit squeamish when I hear, ‘Oh, you’re the gay lawyer behind Play’ – well, I happen to be gay and I happen to be a lawyer, but that’s not what this is about, it’s not what I’m bringing to this situation.”

On this particular day, seated outside a café in Garneau in cycling togs with ridges blown into his hair by the vents in his helmet, the tall, broad-shouldered Long more closely resembles another descriptor that’s been applied to him: triathlete. And this, along with the fact that he’s both gay and a lawyer, has something to do with how the idea for a new nightclub in Edmonton came about.

Though originally from Edmonton, Long moved to Calgary a number of years back to pursue his law career. Upon returning to Edmonton four years ago, he couldn’t help but notice a difference between the two cities’ queer communities.

“I came from a good mix of people in Calgary – they were athletic, they were outgoing, they were social, we belonged to community groups, I had a good social network. And when I arrived in Edmonton expecting to be embraced or at least acknowledged, there was nothing. So in the last four years I’ve been working hard to build a life inside and outside the gay community, and I’m sad to say that the community-building I’ve been trying to do hasn’t been all that successful.”

Long says his frustration connecting with Edmonton’s queer community was compounded when he decided to participate to the 2006 World Outgames in Montreal.

“There was a lot of disappointment in our showing in Montreal,” Long says. “Calgary had a smaller contingent and yet we were far more visible. I was trying to go to Montreal as a triathlete and I could not find a group with some cohesion to it. That’s why I got involved with Team Edmonton.”

Formed in 2006, Team Edmonton is a group that brings together people from Edmonton’s GLBT community

with common interests in competitive sport, fitness, and recreational activities. Long says joining their board may have given him a point of entry into the community, but it didn’t totally alleviate his frustrations. “One of the things that’s been missing for me,” he says, “is a place where I can socialize with people of like mind, with the expectation that they’ll be accepting, that I’ll feel safe, that I won’t feel like I stick out.”

This situation became worse when The Roost, a popular downtown gay club, closed its doors in late 2007. Long says he’d toyed with the idea of opening a new meeting place for Edmonton’s queer community for years, but his lack of experience operating a bar kept him from doing anything about it. Then, six months ago, a friend offered to introduce him to some people who *did* know about running bars – the same group that currently operates Oil City Roadhouse, The Globe, The Bank, Fluid, and a handful of other popular watering holes and liquor domes around the city. They agreed with Long that there was a gap in the market as far as servicing Edmonton’s queer community went, but he says he had more in mind than just slinging drinks and pumping out dance music.

“When they started talking to me,” Long says, “it was a really interesting process because their vision was to identify and serve a niche market. My vision was to crowbar their niche wider and wider and then insert my vision into that. I said, ‘You really want to serve people? Let’s have that meeting space that’s open to [community] groups on slow nights, let’s give the whole club to groups on certain nights. This will be another option, it will be in the lineup of places that community leaders can access for meeting space, for fundraising opportunities, and for funding.’”

“So the go-forward point was I said, ‘I’ll trade you your experience keeping the doors open and the lights on for, obviously, money and also my vision.’”

Thus, when Play opens this weekend, it will represent not just a new destination for party-loving clubgoers, but a new resource for Edmonton’s queer community. Divided into nightclub and lounge areas to serve differing tastes in public drinking establishments, Play will also provide meeting space for queer community groups on nights when the nightclub is closed. Long says plans are in the works to establish a fund that these groups can access to pay for their ac-



I want to take you to the gay bar | Corey Wyness, the general manager of Edmonton’s newest LGBTQ hangout, oversees the final stages of construction of Play Night Club. PHOTO BY ANDREW PAUL.

tivities. There is a catch, however.

“This is going to be a well-run, clearly defined opportunity for community members to get their acts together if they want to access funds. They’re going to have to fill out an application, and they’ll have to make their case for why they need the funding. It’s only going to be a few thousand dollars at first but – and this is when the lawyer in me comes out – they’re going to have to be professional about it.”

One of Long’s goals is to foster a more concerted effort to represent Edmonton when Copenhagen hosts the World Outgames in 2009, then the Gay Games in 2010. While community-building is high on the list of Long’s priorities, he wants to make it clear that Play is first and foremost a place for people to come and have fun. And for that to work, Play has to be a queer nightclub in the broadest possible sense.

“Queer is not just gays or lesbians or transgendered people,” Long says. “It’s anyone who thinks those people should be able to be who they are in a public space. In order to meet the goals of my partners – i.e., to be financially successful – it has to be full every night that it’s open. In order to achieve my goal, which is to be inclusive and tolerant, it has to have everybody mixing together.”

That said, Play’s hiring and security practices will put GLBT patrons’ sense of comfort and safety first,

according to Long. But he adds that the club’s popular appeal will hopefully evolve to reflect the changes he sees in Pride events around the city. Where once the Pride Parade had an overtly sexual, in-your-face aspect, Long says the annual march has come to represent a shared desire for respect and tolerance across Edmonton’s various communities, regardless of orientation.

“It’s an interesting analogy,” he says. “The development of the Pride Parade in terms of seeking tolerance as opposed to an overt political statement is what this bar will be in the development of the nightclub scene for the queer community in Edmonton.”

Play opens Fri., Sept. 19 at 10220-103 St. For more information, visit [www.playnightclub.ca](http://www.playnightclub.ca).

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IMBIBING • WINERIES • BY MELISSA PRIESTLEY | 1861 words

## Hundred-Mile Wines For Locavores

**THE EN SANTÉ WINERY IS A PERFECT WEEKEND ROAD TRIP FOR WINE LOVERS AND ORGANIC FANATICS**

Ticked pink at the thought of a winery only 90 minutes away from my home, my friend and I decide to pay the en Santé orchard near Brosseau a visit.

We roll up the driveway 15 minutes late, having taken a more roundabout route than we planned — ah, city kids; I knew we should have phoned for directions. Not to worry, however; Tonia Chrapko was waiting for us with a smile in the cozy farmhouse.

As we wait for some u-pickers to join us in the sunny kitchen, Chrapko chops up some cheese at the counter and gives us a brief history of the winery.

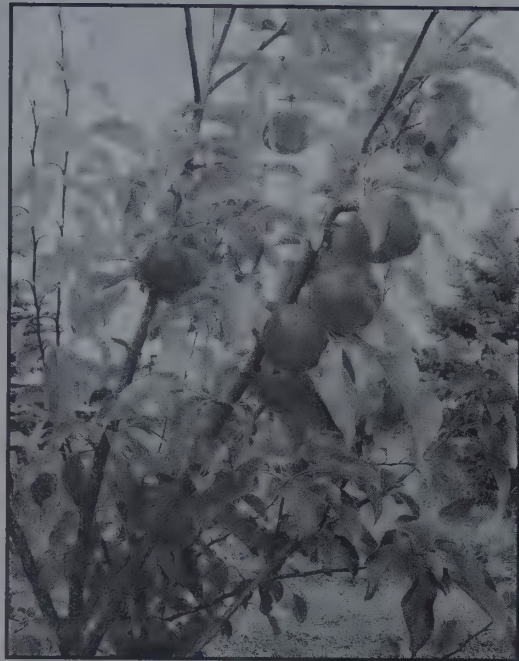
"Diversification" and "value-added" were the catchwords that did it," she says as she recounts her father's efforts to change Alberta's winery laws. "The government talks about these things, but they realized they have to actually start doing it." Prior to 2006, small-scale cottage wineries were prohibited and it took Tonia's father, the late Victor Chrapko, several years of lobbying his MLA to get the laws changed.

Chrapko had been making wine for 20 years as a hobby. The family had farmed pigs until 1999 when they switched to orchard fruit — and producing fruit wines from the surplus harvest seemed the logical next step. The first two years of production focused on making the wines, and this year they've moved more into marketing, though after Victor's unexpected death, his daughters have faced a rather steep learning curve when it comes to the business aspects of the winery.

After the fruit-pickers arrive and wash their chokecherry-stained hands, we pull up some extra stools and start sampling the wines, starting with the 2006 Campfire. "We actually designed this around a grape wine," Tonia informs us. With a very dry, smoky palate, this would definitely appeal to the average red wine drinker — especially served with a chunk of meat.

In short order we move through the 2006 Adam's Apple, 2007 Saucy Saskatoon, 2007 Raspberry Delight, 2006 Raspberry Passion, 2007 Kalyna Princess, and 2006 Calypso, and there was not a dud in the group. I particularly enjoyed the Raspberry Passion for its pretty pink colour and whiffs of something a little green and wild. The Calypso, made from rhubarb, is also wonderful. It smells like pie. I like pie.

The Kalyna Princess is made from



Kalyna Country | Who knew such pink fruit could grow in Alberta? PHOTO BY MELISSA PRIESTLEY

wild high bush cranberries native to the area, commonly known as "Kalyna Country" to the Ukrainian pioneers ("Kalyna" being the Ukrainian name for these berries). I note that the wine is like an olfactory snapshot of the cranberry.

The last wine, the 2007 Green Envy, is by far their most distinctive. I would never have guessed that it was made from alfalfa — it smells like strawberry jam and rosehips! "Only a few people in 100 can identify it correctly," Tonia claims.

After finishing our tasting, Tonia leads us on a tour of the winemaking facilities and the orchard. Outside appearances are deceptive: who would guess this old, rather worn-out trailer houses Alberta's first organic fruit winery? But the scaled-down equipment appears well-organized and eminently functional, despite the slightly cramped space.

"This is makeshift," Tonia says. "My dad's approach was 'I don't know if this is going to work, so I'm not going to invest in something big.' What if the Alberta market wasn't into it?"

As we swish through the long grass towards the orchard, Tonia tells us how her father worked with the University of Saskatchewan in developing different apples that will grow in this climate. "There's a microclimate in the Gibbons-Redwater area that's really well-suited to fruit and apples," she says. "That's why we have so many varieties — they were looking

for someone who would plant different kinds and monitor them."

The fruit trees and bushes grow in rows that have a slightly wild look about them, a hallmark of organic farming. Many of the trees and bushes have been picked clean, though several trees still nod under the weight of cheery pink fruit.

None of the trees is terribly large, a result of Chrapko's growing philosophy: "We like to keep the trees smaller so you don't need a ladder to pick." As we examine the ripe apples on one tree, Tonia asks if we know the trick to picking them. She recites the rhyme ("eye to the sky, and pull") and then demonstrates, turning the bottom upwards and pulling — and sure enough, the apple effortlessly parts from the branch. I ruefully recall my own recent apple-picking experience, which I spent yanking down on an apple, snapping the branch into the air, and sending half a dozen apples raining down on my head. In the future I'll be adopting Chrapko's technique — Newton, eat your heart out.

Though Tonia and her sisters are just starting out, they are optimistic about the future. I muse on her last few comments as we roll down the driveway. "Fruit wines aren't like regular wine. Unless you're huge, it's not a salary." Yet, as more of us become eco-conscious, it is certainly a blessing to know that there are some lovingly made, delicious wines to be had just a few miles from the city.





# myLook

Kyp Malone & Tunde Adebimpe | a.k.a. TV On The Radio

BY ANDREA MCQUADE

**My Look:** KM: Three days old... Three days touring.

TA: Ready to go.

**Hair:** KM: Dandruffy.

TA: Functional. Functioning.

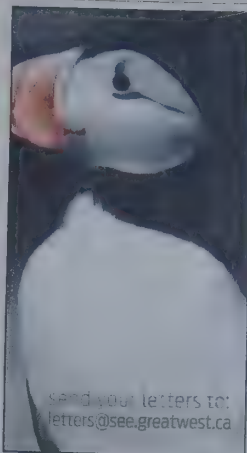
**Wearing:** KM: (laughs)

TA: (laughs)

**Into:** KM: My rockin' job.

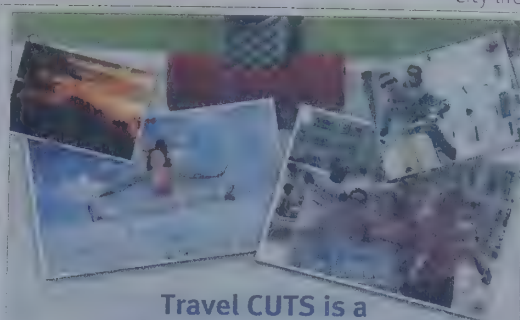
TA: I'm taking what they giving 'cause I'm working for a livin.

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DINING • VIGNETTES! • BY SCOTT LINGLEY | 921 words

# Weekend Lunch Grab Bag!

**VISITING THESE ON-THE-GO EATERIES LEFT ME WITH A BURN'T TONGUE AND A BURNING DESIRE TO EAT AT HOME**

"Do you think I'm fucking with you?" said the bowl of tom yum koong. "Friend, I am not fucking with you." I looked around at the tables that were filling with Hoang Long's lunchtime rush. I couldn't ascertain whether anyone else's food was talking to them. Beyond the entrance, the part of West Edmonton Mall that emanates from the sprawling premises of T&T Asian Supermarket twinkled by the windowful with cartoon gewgaws, portraits of airbrushed Chinese pop stars, and festoons of gold and red.

The small bowl was so crammed that it resisted my spoon's first exploratory pokes. Copious slices of stewed carrot and celery crowded the pungent broth, a single plump shrimp, and something else. I fished out the small red tube and examined it. Now I could see what had been talking to me — it was the deadly bird's eye chili, the main spicy-fier of many a southeast Asian dish that charts a whopping 50,000-100,000 on the Scoville hotness scale. (A jalapeño, by comparison, rates 2,500-8,000.) I slurped a little broth seasoned with lime, shallots, fish sauce, galangal, and lemongrass. What I tasted was capsicum fire. Sweat filled the window wells of my eyes. My diaphragm convulsed, threatening unassuageable hiccups. My vision momentarily clouded over with a mist of red.

Tiny spoonful by tiny spoonful I soldiered on, pulling out not two or



Not One, Not Two, But Six | That's how many bird's-eye chilis it'll take to roast your tongue. PHOTO BY EPIC PHOTOGRAPHY

three but six whole chilis. I have no proof of this, but I imagined — perhaps in a chili-induced delirium — that the somewhat dour waitstaff had retired to the kitchen for a good laugh. Wads of crumpled napkin, sodden with facial perspiration, were strewn across the tabletop. I needed a shower. All that for just \$3.50.

Sometimes a menu written in questionable English can be a cheap source of amusement, and sometimes it can provide you with real insight into the dining experience that awaits you. Take the menu from **Tacos La Mexicana Restaurant Inc.** (8125-104 St.) — please! Along with blurry, green-tinted photographs of poorly lit food, the menu advises you of the restaurant's food that "Its Hot ..... or ..... Not!" There's certainly no easy way to anticipate which you're going to get. First I had the grilled chicken fajita burrito (\$4.99) which, despite the menu's claims, was not quite "filled" with shredded chicken, Mexican (or at least orange) rice, cheese, and salsa, and run through a sandwich press. It was obvious from this (and from the fact that La Mexicana is a halal Mexican restaurant) that authenticity doesn't figure into the recipes.

Since I still had plenty of room, I decided to order something else — the

oddly named **Swarna taco** (\$2.49), which boasted marinated beef and chipotle salsa along with standard taco fillings inside its soft flour shell. I didn't notice the telltale smokiness of chipotle or the tang of marinade in the lightly heated ingredients rolled in a deflated-looking tortilla, but I did notice the whole thing only took a few bites to dispense with. And I still felt like I had yet to eat something.

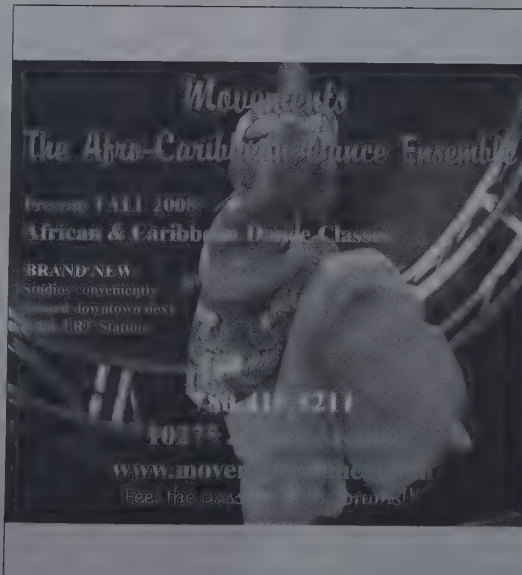
In short, I most likely won't be taking my appetite for "traditional Mexican food with a special blend of spices and salsa from Mexico" back to La Mexicana, but they'll probably do just fine serving the less discerning post-last call traffic from nearby Whyte Ave. Allow me to extend you the invitation as it appears on La Mexicana's menu:

"So, Be hurry & Try it today..... We appreciate to come in and to see you again!"

A bright Sunday pushing 2 p.m. and still nothing in my stomach but a Bodum's worth of coffee. It occurs to me as I stroll the Ave. that the donair place across from the Commercial Hotel has changed its name again. **Rodo's Donair** is open to the street, venting loud music onto the sidewalk. The guy behind the counter of the tidy little joint calls me boss and takes my order for a regular cheese donair, for which he asks \$6.50.

Five minutes later I'm hunched over my foil-ensconced bounty, an amply sauced serving of peppery processed meat adorned with red onion, tomato, a slice of that nebulous white cheese, and lettuce in a pita. No problem there, though I'd still give the edge to Marco's Famous down the street for injecting some personality into those ingredients. The issue is that I can't hear myself chew, much less think over the idiotic hip hop blaring from the speakers. Now, I'm not afraid to call a motherfucker a motherfucker, but I tire quickly of rote misogyny and this has to be some of the most tiresome, most cliché biotch-hatin' I've heard in a while — definitely not the preferred seasoning to my meal. Far be it for me to tell anyone what they should listen to, but give us all a motherfuckin' break when we patronize your premises and save your retrograde tastes for the private confines of your crib or perhaps your pimped-out ride. Thanks, Rodo.

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## EVENTS

**16TH ANNUAL TIBETAN BAZAAR WESTMOUNT HALL, SEP 20-21 5-11** at the door. Doors at 10 a.m. Info: 780-418-8340.

**ELECTION DISCUSSIONS STEPS TE LOUNGME (1116 HWY 161 AVE.), SEP 21** Hosted by the Edmonton Young Communist League. 7-9 p.m. Info: yuloung@edmonton.com.

**GOOD NEWS FOR A CHANGE - DR. DAVID SUZUKI** MILLER PLACE, SEP 23 Stratcona County, in partnership with Tree Canada presents Dr. Suzuki as the keynote speaker at the 2008 Canadian Urban Forest Conference. This year's theme makes the connection between Healthy Trees & Healthy People. Tickets thru Millennium Place in Sherwood Park or the Recreation, Parks & Culture office. Info: www.culfa.ca.

**HARVEST ART SHOW GREEN AND GREENHOUSE, SEP 21** Family event with marshalling roast, hayrides, and confetti. Julie Drew will be doing face painting, and the local artists will be in attendance. From 1-4 p.m. Info: 780-422-3770.

**IF WALLS COULD TALK - A REMINISCENCE WEEKEND AT RUTHERFORD HOUSE, SEP 18-19** Beginning with the Rutherford's occupation of the home in 1911, followed by the Dale Upjohn occupation from 1940-1969, and then through its current years as a museum, this home has welcomed thousands of Albertans who all have stories to share about their experiences in this magnificent Post-Edwardian home. If you are interested in sharing stories, or to hear other visitors' stories, join us for our University of Alberta Homecoming Weekend event. 9 a.m.-5 p.m. Regular admission applies. Info: 780-423-3995.

**MAKE IT BONNIE DODD HALL, SEP 20-21** A retail show devoted to creating positive and lucrative opportunities for artists, crafters and designers. Info: www.makelifeproducts.com.

**PASS IT ON SHAW CONFERENCE CENTRE, SEP 18** Six world-renowned business leaders come together to pass on their secrets. 8:30 a.m. Info: www.passitontogether.com/780.761.2070.

**PEACE & POWER: WORKING EFFECTIVELY WITH MALE YOUTH** EDMONTON BAHAT CENTRE, SEP 23 Learn to better understand male youth culture to effectively create a safe, socially responsible school culture featuring boys who are happier, positively engaged, and embodying their potentials. 9 a.m.-12 p.m.

**THE STORY THAT BROUGHT ME HERE BOOK LAUNCH** STANLEY A. MILLER LIBRARY THEATRE, SEP 19 A collection of works from 36 Alberta writers from 27 different countries of origin. Doors at 7:30 p.m.

**TRANSIST CENTENNIAL WEEK CHURCHILL SQUARE, SEP 12-20** Various events to commemorate 100 years of public transit in the city of Edmonton including live music, historic trolley and bus tours and much more.

## MEETINGS

**ACOA EVERY MON, INCLUDING HOLIDAYS, 7:30 P.M.** BSMT, BRASIDE PRESBYTERIAN CHURCH, 86 BERNARD DR., ST. ALBERT, CORNER OF BISHOP ST. & SH WINTERHURST AVE. USE NORTH ENTRANCE. Twelve-step support program for adult children of alcoholic and dysfunctional families.

**ALBERTA ENTREPRENEURS ASSOCIATION 3RD TUE EVERY MONTH, 5:30-9 P.M.** THE FACULTY CLUB, 11435 SASK DR. Guest speakers address topics of interest to burgeoning business folk, and allow for networking opportunities. Pre-register at www.aea.ab.ca.

**EDMONTON NATURE CLUB MONTHLY MEETINGS, ROYAL ALBERTA MUSEUM, 12845 102 AVE.** An informative monthly meetings with guest speakers. Info: Mark. 780-430-7134 or mreine@telusplanet.net.

**FORWARD THINKERS TOASTMASTERS CLUB TUE, 7 P.M.** STRATHCONA COUNTY BUILDING, 2001 SHERWOOD DRIVE, SHERWOOD PARK. Build self-confidence and communication skills. Info: 780-922-3835.

**ILLUSIONS SOCIAL CLUB 2ND THU EVERY MONTH, 8 P.M.** WOODY'S, 2ND FL., 11723 ASPHER AVE. Cross-dressers, transsexuals, friends, and supporters meet. Info: 780-387-3343 or groups.yahoo.com/group/edmonton\_illusions.

**IMAGES ALBERTA CAMERA CLUB 2ND AND 4TH THU EVERY MONTH, 8 P.M.** SEP-MAY PLEASANTVIEW COMMUNITY HALL, 10860 57 AVE. Presentations, speakers, workshops, outings, monthly and year-end competitions. Photographic enthusiasts of all levels welcome. Info: www.imagesab.com or Sheila. 780-469-9776. Muffy. 780-452-6224.

**INNOVATORS NETWORKING CLUB TUE, 11:30 A.M.-1 P.M.** CAFE SELECT SOUTH, 109 ST. 84 AVE. Business networking group, mixer, and club membership drive. Info: Dwayne. 780-463-6240 or dwayne@biblehale.ca.

**MKP MEN'S GROUP EVERY MON, 7 P.M.** Men's meeting and initiation. Info: www.mkp.org or Garrett. 780-452-5102.

**NORATORS TOASTMASTERS CLUB WED, 7:45 P.M.** LONDONDERRY PUBLIC LIBRARY, LONDONDERRY MALL, 137 AVE. 66 ST. Learn to speak clearly and with confidence in a supportive group. Info: www.norators.com.

**NORWOOD TOASTMASTERS CLUB, 8-10 P.M.** 10425 KINGSWAY AVE. Improve public speaking and communication skills in a fun and educational environment. Info: 780-456-3934 or www.norwoodtoastmasters.org.

**POWER SPEAKERS TOASTMASTERS CLUB WED 7-9 P.M.** GRANT MACLEAN COLLEGE CENTRE FOR THE ARTS, RM 437. Learn to speak with confidence in a supportive environment. Info: 780-732-0693 or www.powerspeakers.ca.

**SUPPORT GROUP FOR WOMEN'S ISSUES** Weekly drop-in meetings, providing resources and information on self-esteem, mental health, and employment. Men welcome to attend. Info: 780-496-5930.

**TOURETTE SYNDROME SUPPORT 1ST WED EVERY MONTH (OCT-JUNE), 7 P.M.** ACADEMY OF KING EDWARD, 825 101 ST., NORTH DOOR. Meeting for TS adults and parents of TS kids. Info: 1-866-824-9764.

**UPWARD BOUND TOASTMASTERS CLUB WED, 7:30 P.M.** RM 601, NORQUEST COLLEGE, 10275 108 ST. Improve listening, speaking, and overall communication skills. Info: Roger. 780-454-3720, Theresa. 780-488-4098, or adamsk@telus.net.

**WEST-END TOASTMASTER CLUB TUE, 6:45-9 P.M.** JASPER PLACE LIBRARY, 9010 156 ST. Friendly environment! All personal and mutual support. Info: 780-495-5424.

**WOM-WIRED ON WORDS SUN, 11 A.M.-12 P.M.** THREE BANANAS CAFE, CHURCHILL SQUARE. An eclectic creative writing group welcoming both professional and amateur writers. Suggested donation \$10. Monthly meetings. Info: bewell.2008@gmail.com.

**YOUNG COMMUNIST LEAGUE 2ND FRI EVERY MONTH, 5 P.M.** REMEDY CAFE, 8631 109 ST. For discussion topics and suggested readings. Info: www.facebook.com/group.phpgid=355925104.

## HEALTH & WELLNESS

**CANADIAN NATIVE FRIENDSHIP CENTRE 11205 101 ST.** A range of services for members of the Native community, low cost or free beds, housing and clothing referrals. Info: 780-479-1999.

**CLUB LULU LULULEMON, 10544 82 AVE.** Weekly activities to get you moving. Info: www.lululemon.com, 780-435-9363 or whyle@lululemon.com.

**COMMUNITY WEIGHT-LOSS CHALLENGE VARIOUS LOCATIONS** 6-week course on dieting and active lifestyles. Info: Carla. 780-560-0185.

**CONJUGATION EVERY 1ST & 3RD WED, 7 P.M.** 10431 37 AVE. A unique healing process, transforming past burdens into positive affirmations. Info: 780-967-9162 or constellationsarts.ca.

**FREE YOGA KINGSWAY 100, 6-7 P.M.** LULULEMON ATHLETIC CLASS EVERY LEVELS welcome. new styles each week. mats provided. Info: 780-471-1200 or kingswaygardencommunity@lululemon.com.

**GENTLE YOGA RADHA YOGA 9946 87 AVE.** Weekly classes in small group settings. Sunday Satsang (by donation). Call for schedule and fees. Info: 780-432-3363 or www.radha.org.

**LIVING POSITIVE TUE, 7-9 P.M.** SUITE 50, 9912 106 ST. Confidential space where P2P people can discuss and share common issues of concern. A peer-driven AIDS service organization, providing direct support to people living with HIV in Alberta. Info: 780-488-5768 or edmliving@positive.ca.

**LOTUS SOUL GYM YOGA STUDIO 10518 82 AVE.** Multidisciplinary yoga studio offering drop-in and registered classes in hatha, vinyasa flow, Pilates, yoga for runners, pre-natal, post-natal, mommy & me, and partner workshops. All levels welcome. Info: www.lotussoulgy.com, 780-434-9642 or info@lotussoulgy.com.

**MADELINE SANAM FOUNDATION 3RD & 4TH SAT EVERY MONTH, 9 A.M.-5 P.M.** FACULTY SAINT-JEAN, 8406 91 ST., RM 3-18. An organization for the emancipation and autonomy of African women, providing programs on economy, community health, training on HIV/AIDS prevention, treatment, and harm reduction. French, English and African languages. Admission free for members, membership \$10. Info: 780-490-7332.

**MEDITATION AND BUDDHIST TEACHINGS GADEN SAMTEN LING TIBETAN BUDDHIST TEACHING SOCIETY, 11403 111 ST.** Meditation and Buddhist teachings by resident teacher, Tibetan Buddhist monk Kushok Lobzang Dhamcho. Beginners Tue 7 p.m. Intermediate Wed 7 p.m. Advanced practices Sun 11 a.m. Info: 780-479-0014 or www.gadensamtenling.org.

**MS ACTIVE MON, 10:30, 9:45-10:30 ST.** Recreation and physical wellness programs. Info: 780-471-3034.

**RADHA YOGA VARIOUS LOCATIONS** Classes include gentle hatha, hidden language/reflective hatha, dream yoga, kundalini/power of choice and meditation. Info: 780-432-3363, class dates at www.radha.org/edmonton.

**RAJA YOGA MEDITATION #208, 10132 105 ST.** In association with Brahma Kumaris World Spiritual Organization. Info: www.bkwsu.org or 780-425-1050.

**RESTORATIVE YOGA MON-THU BY APPOINTMENT, 10:35-10:55 TUE.** Learn restorative, vinyasa yoga, and pilates for individuals and small groups. Eight class card pass for \$64. Info: 780-478-3773.

**RIVER VALLEY RUNNERS TUE & THU, 5:15-6:45 P.M.** RIVERDALE COMMUNITY HALL, 9231 100 AVE. Coached training for running on Edmonton's extensive river valley trails, includes warm up and cooldown. Info: www.rivervalleyrunners.net or 780-447-8903.

**TOPS: TAKE OFF POUNDS SENSIBLY THU, 6:30-7:30 P.M.** ALLENDALE COMMUNITY LEAGUE, 6330 105A ST. Weight loss support and information. First meeting is free. Info: TOPS4990@hotmail.com.

**TRANQUILITY MEDITATION & BUDDHIST PRACTICE WED, 7 P.M.** 10502 70 AVE. Tibetan kapu tradition. Free, beginners welcome. Instruction available. Info: Lama Ani Kunsang, resident teacher, 780-633-9157 or www.karmatashling.ca.

**TRUE YOGA, JUST OFF WHYTE AVE AND 101ST W.** We are the first yoga studio in the city to be offering baby-sitting services for moms and dads so they can enjoy a quality yoga class while their little ones are cared for.

## LEARNING

**AFRICAN DANCE CLASSES 10275 JASPER AVE.** Movements the Afro-Caribbean dance ensemble, offers African dance classes and workshops at all levels. Info: 780-415-5211 or www.movementsdance.com.

**BEDOUIN BEATS MIDDLE EASTERN DANCE 2ND FLOOR 12326 JASPER AVE.** For all skill levels. Info: 780-722-9773 or dennis@aqababedouin.com.

**DIGITAL PHOTO WORKSHOPS AT MACLEAN 10045 156 ST. CENTRE FOR THE ARTS & COMMUNICATION CAMPUS** 780-497-4301 or www.centreofthearts.org.

**EDMONTON WRITERS' CENTRE STANLEY A. MILLER LIBRARY, 87 CHURCHILL SQUARE.** A creative space for writers of all genres and levels. Hours: Mon-Fri 9 a.m.-9 p.m. Sat 9 a.m.-5 p.m. Sun 1-5 p.m. Info: 780-496-7070.

**FABA WORKSHOPS** The Film and Video Arts Society offers one-night workshops twice a month in a variety of media activities. Info: www.faba.ca or 780-429-1671.

**FLAMENCO LESSONS SUN & MON, 2:30-3 P.M.** Judith and Oscar Jose Garcia teach both Flamenco dance & guitar. Info: 1-800-340-4843 or oscar@theplanet.net.

**NORTHERN RIVER KARATE SCHOOL TUE, THU & SAT, RUTHERFORD COMMUNITY HALL, 11540 73 AVE.** Weekly classes in Karate, Kobudo, Judo, Jiu Jitsu, and Siting Meditation. Info: www.threebattles.com.

**SALSA LESSONS WED & THU, 11:30 KANTINA LATIN CLUB, 10805 105 AVE.** Free salsa lessons every WED and THU. Info: 780-428-2665.

## QUEER

**AGAPE EDUCATION FACULTY, U OF A CAMPUS** Focus group on sex and gender differences in education and culture. Pre-sex and practicing teachers, community members welcome. Info: andre.garcia@ualberta.ca or 780-492-0772.

**EPS/LGBTQ LIAISON COMMITTEE THE EPS/LGBTQ** Liaison Committee is composed of a variety of concerned lesbian, gay, bisexual, trans-identified, two-spirited, queer, and/or bi-motivated crime. Contact the EPS Hate & Bias Crime Unit. 780-471-3489.

**INSIDE/OUT U of A Campus-based organization** for LGBTQ faculty, graduates, academic & staff. Straight allies welcome. Monthly meetings. Info: kwells@ualberta.ca or mwonham@ualberta.ca.

**PRIDE CENTRE 1140 3RD AVE.** 780-488-3234. Hours: TUE-FRI 10-10 p.m., SAT 12-6:30 p.m. Drop-in, library, and community internet services are available. Online newsletter Thurs: TUE-FRI 10-10 p.m., SAT 12-6:30 p.m. Info: 780-488-3234 or www.pridecentre-edmonton.org.

**TEAM EDMONTON** A volunteer operated, non-profit society for members and friends of the GLBT community, offering well organized and fun sporting events and other recreational activities within a positive social framework. Info: www.teamedmonton.ca.

**WOMONSPACE** Non-profit lesbian organization for Edmonton and surrounding area. Organized monthly activities. Memberships available, including monthly newsletter. Confidentiality assured. Info: www.gaycanada.com/womon-space, womon-space@gmail.com, or 780-482-1794.

**YOUTHSPACE PRIDE CENTRE OF EDMONTON, 9540 111 AVE.** An after-school drop-in program for gay, lesbian, bisexual, trans-identified, queer, questioning, and allied (GLBTQ&A) youth under 25. Open TUE-SAT 3-7 p.m. Info: brendan@pridecentreofedmonton.org or 780-488-3234.

## BI-SEXUAL

**THURSDAY WOMEN'S COFFEE GROUP 2ND THU EVERY MONTH, 7:30 P.M.** A social group for bi-curious and bi-sexual women. Info: groups.yahoo.com/group/bwedmonton.

**FREE TO BE INTERNATIONAL VOLLEYBALL 8-10 P.M.** 101 AMISKWACY ACADEMY info: volleyball@edmonton.ca.

**GAYWIRE 6 P.M. CSR 88.5 FM** Edmonton's only radio show concerning gay, lesbian, bisexual and transgendered lives. News, local and international features, and community events.

**LGBT SENIORS DROP IN 1:30-3:30 P.M. PRIDE CENTRE, 9540 111 AVE.** Social meeting for seniors of all genders. Info: Jeff. 780-488-3234.

**ILLUSIONS SOCIAL CLUB 2ND THU EVERY MONTH, 8 P.M.** 80015, 10242 106 ST. Cross-dressers, transsexuals, friends, and supporters meet. Info: 780-387-3343 or groups.yahoo.com/group/edmonton\_illusions.

## FRIDAY

**PLAY NIGHT CLUB GRAND OPENING WEEKEND** PLAY NIGHT CLUB, SEP 19 The first bar for the queer community to open in a decade. Let's Alex Brown and Eddie Toonflash. Doors 9 p.m. \$5 at the door. Info: www.playnightclub.ca.

**YOUTH MOVIE NIGHT 6 P.M. PRIDE CENTRE, 9540 111 AVE.**

## SATURDAY

**NORTHERN TITANS GLBT BOWLING LEAGUE 7 P.M.** GATEWAY LANES & RECREATION CENTRE, #100, 3414 GATEWAY BLVD. \$15 per person. Info: bowling@teamedmonton.ca.

**PURE: STEPHAN PLAY NIGHT CLUB, SEP 20** Featuring: International producer/DJ Stephan Grondin. Doors at 9 p.m. \$10 at the door. Info: www.puredm.com/tony.

**SINGLE LESBIANS OVER 40** Women's social group, monthly gatherings for conversation over tea and coffee. Info: singlewomen40plus@hotmail.com.

**YOUTH UNDERSTANDING TUE-THU 7-9 P.M. PRIDE CENTRE, 9540 111 AVE.** Lesbian, gay, bisexual, transgendered, straight,

and questioning youth (up to 25) gather to have fun and learn in a safe, supportive environment. Info: yos@shaw.ca.

## SUNDAY

**ARCTIC FRONTRUNNERS 10 A.M.** Runners of all levels of ability welcome. Runs are typically 6-8 km, usually 44-60 minutes. Coffee afterwards. Info on venues and other runs during the week running@teamedmonton.ca, 780-436-7892.

**EDMONTON PRIME TIMERS (EPT) 2ND SUN MOST MONTHS, 2:30 P.M.** UNITARIAN CHURCH OF EDMONTON, 10804 191 ST. Older gay men and admirers meet in a social period, short business meeting, followed by guest speaker, discussion panel, m. potluck supper. Special interest groups meet for other activities throughout the month. EPT is affiliated with Prime Times World Wide. Info: edmontontp@yahoo.ca or www.primetimespwworld.com/edmonton.

**LAMBDA CHRISTIAN CHURCH CHURCH 7 P.M.** GARNEAU UNITED CHURCH 11408 81 AVE. Lambda provides a safe and healing space for Edmonton's gay, lesbian, bisexual, transsexual, and heterosexual Christians. All denominations and faiths welcome. Info: 780-887-8611 or lambdacchurch@shaw.ca.

**MEN TALKING WITH PRIDE 7 P.M. PRIDE CENTRE 9540 111 AVE.** Men's social and discussion group, facilitated by Rob Wells. Info: robwells70@hotmail.com or 780-488-3234.

**SOUL OUTING 3RD SUN EVERY MONTH, 7 P.M. ROBERTSON-SOUL UNITED CHURCH, 10209 123 ST.** LGBT-focused alternative worship. Info: 780-482-1587 m email:jaynescof@fml.org.

**SOUTHMINSTER-STEINHAUER UNITED CHURCH 10 A.M. 10740 111 AVE.** Welcomes all sexual orientations for a variety of activities. Info: 780-987-4974.

**SPIRITUAL LIVING CENTRE** Learn about metaphysics through science and mind classes. Info: www.spiritual-livingcentre.com or 780-989-3752.

**ST. PAUL'S UNITED CHURCH 10 A.M. 11526 76 AVE.** All orientations welcome for Sunday service. Info: 780-436-1555 or www.affirmunited.ca.

**TRANS EDUCATION & SUPPORT GROUP 1ST & 3RD SUN EVERY MONTH, 2 P.M. PRIDE CENTRE, 9540 111 AVE.** Provides support and education for all transsexual, transgendered, intersexed, two-spirited, and questioning individuals. Info: www.albertatrans.org or 780-488-3234.

**WOMONSPACE BOARD MEETING 1ST SUN EVERY MONTH, 10:30 A.M.-12:30 P.M. PRIDE CENTRE, 9540 111 AVE.** Visit www.womon-space.ca.

## MONDAY

**HIV SUPPORT GROUP 2ND MON EVERY MONTH, 7-9 P.M.** PRIDE CENTRE, 9540 111 AVE. Info: Richard. 780-488-3234 or richard@pridecentreofedmonton.org.



# BEERS 4 QUEERS

THURSDAY  
SEPT. 25 w/  
DJ TOONFLASH  
7 til close

THE  
EMPRESS  
—ALE HOUSE—  
99TH & WHYTE



MUSIC PREVIEW • WE SAY “DON'T LIE TO BORDER GUARDS” • BY RENATO PAGNANI | 1588 words

# The Party Leaves No Man Behind

**A LESSON IN BORDER-CROSSING FROM YOU SAY PARTY! WE SAY DIE! LEAVES US ITCHING FOR A GOOD OL' CANADIAN BIKE RIDE**

YOU SAY PARTY! WE SAY DIE!

w/ Winter Gloves, Beast, and Lioness. Sept. 18 (9 pm). The Pawn Shop (1059-82 Ave. upstairs).

Long before they became a band, the members of You Say Party! We Say Die! had another passion: riding bicycles. They even had a name for their bike gang — The Smoking Spokes.

“We weren't a gang gang,” laughs Becky Ninkovic, who handles vocals for the dance-punk group. “There just wasn't much to do in Abbotsford [B.C.] when we grew up; we had to create fun. We would go for these really long bike rides to find abandoned railroad tracks or some rooftop hidden away somewhere and we'd hang out and drink beers. Before we discovered music, that is.”

When it became too cold to ride bikes, the kids — who have been friends “forever,” according to Ninkovic — would jam in the basement of Becky's parents' house, and in 2003, You Say Party! We Say Die! was officially formed, the brainchild of bassist Stephen O'Shea and Krista Loewen, the band's keyboardist.

This deep-rooted friendship within the band is based on more than just a shared interest in two-wheeled transportation: they hold a strict a no-man-left-behind policy.

Case in point: When You Say Party! We Say Die! set out for what would have been their first major tour of the United States in 2006, they encountered a big problem. As they approached the border, they realized their paperwork wasn't in order — the visas they needed to perform in



Banned Until 2011 | But it's nice to have You Say Party! We Say Die! all to ourselves for a while. PHOTO SUPPLIED

the States hadn't come through. Like most bands would in a similar situation, they tried their luck anyway.

“We were waiting on a phone call about our documentation, and we had to get to Seattle for a show that night,” explains Ninkovic. “So we figured we'd try an old trick of the trade in order to get across the border.”

“We had some recording time booked in Los Angeles, so we said that's why we were crossing the border,” she continues. “They actually

went online and found a list of dates that we were scheduled to play, and we said that we were going to cancel those but just hadn't yet. They called one of the venues and the promoter was like, ‘Oh yeah, You Say Party! is supposed to play here tonight, we're just waiting for them to show up.’ Then it really looked like we weren't telling the truth, and that's when the headache really began.”

The headache Ninkovic speaks of is a legal one: when the border au-

thorities realized what was going on, the band was detained and O'Shea was thoroughly interrogated. He was then banned from entering the United States for five years, which left the band in a predicament — send Steven home and play without him in Seattle, then find someone else to replace him, or cancel the tour altogether.

For You Say Party! We Say Die!, there was only one course of action. “Other people have suggested getting

a replacement for Stephen if we want to play in the States,” Ninkovic says, “but it has never felt right to us. He's the one who really started the band. We couldn't play without him.”

As the band begins another tour of Canada, this time in support of their newest release, a remix album titled *Remix's Cube*, their inability to play on American soil until 2011 doesn't seem to faze them.

“The States will still be there,” Ninkovic says slyly.



Little Pigs, Little Pigs, Let Us In | We Are Wolves stalk into Edmonton on Sept. 24. PHOTO SUPPLIED

## HOT TICKETS • MUST-SEE SHOWS

HOWLS OF OUTRAGE

**We Are Wolves**

Pawn Shop • Sept. 24

\$12 | At the door

If you hear bone-chilling howling emanating from The Pawn Shop next Wednesday, don't be alarmed; it's only alpha male Alexander Ortiz leading his pack of Francophone synthists yowling into the West through “a post-punk landscape with analog trees.” These nomadic beasts have been on a long journey this year, and are now touring North America after wrapping up their first European tour earlier this summer. If you're planning on going to the show, bring some fresh meat — the bloodier, the better.

MUST-SEE TV

**Novillero**

Velvet Underground • Sept. 20

\$10 | At the door

Though music is their first love, these guys' résumés might lead you to expect it's only a matter of time before they lay down their instruments and take up acting. The group has appeared on a number of TV shows over the years, including *Monk* (season 5, episode 8), *Eureka* (season 1, episode 6), and *The Art of Carrying On*. Of course, they were playing themselves — but still, TV seems to be a prime pastime for this “mod-pop” indie quintet from Winnipeg. Hey, even The Flaming Lips once appeared on *Beverly Hills 90210*.

PITCHING WU

**Method Man & Redman**

Edmonton Event Centre • Sept. 20

\$49.99 | Ticketmaster.ca

The Wu have been around for a while now, and even though Ol' Dirty is dead, our pals Red and Meth are still going strong. So here's a bit of Wu-Tang trivia for all you culturati out there. Which of the following are favourite pastimes of these two Clan members?

- (a) smoking blunts
  - (b) white women
  - (c) not being fucked with
  - (d) all of the above
- If you picked D, you would be correct. Good job! We do hope you feel special.



# Bug Out Your Ears



Bug Taps | The Bug's first album was conceived as a surrogate soundtrack to Coppola's breakout thriller *The Conversation*. SUPPLIED

## LONDON'S KEVIN MARTIN MAY BE THE LINCHPIN OF DUBSTEP, BUT HE QUITE ENJOYS THE ANTAGONISM OF POST-PUNK

### THE BUG

w/ Warrior Queen and guests. Sept. 21 (9 pm). Starlite Room (10030-102 St.) Tickets: \$10, available at the door.

Now that AMC's '60s period drama *Mad Men* has become the toast of critics, the network has its sights set on the 1970s with a series adaptation of Francis Ford Coppola's classic 1974 surveillance thriller *The Conversation*. The news is music to the ears of U.K. dubstep and dancehall producer Kevin Martin. A huge fan of the film, his alias "The Bug" was partly inspired by the film's jittery protagonist, Harry Caul, played by Gene Hackman. In fact, Martin's first project as The Bug was 1997's *Tapping the Conversation*, an album conceived as a surrogate soundtrack to Coppola's taut drama.

As tapping phones and video surveillance are now touted as safeguards for democracy, the politically conscious Martin says he's excited and curious to see them examined through the lens of the '70s. He doesn't, however, look back on his first forays into production as The Bug quite so scrupulously.

"I never really pursued *Tapping the Conversation* as a solo project," Martin says, "so much as a way of learning how to use a bunch of equipment I had just bought with money I had gotten from a deal with a major la-

bel. I've always been a fan of paranoid thrillers and apocalyptic sci-fi, and that first Bug album was really experimental and just me getting comfortable with my gear and the musicians I had been working with. It doesn't really have any correlation to what I do now."

The Bug handle eventually became synonymous with a tougher take on reggae, and Martin's watershed moment came with release of his 2003 album *Pressure*. Featuring a slew of vocal collaborators (Tikiman, Daddy Freddy, Roger Robinson, Singing Bird, Toastie Taylor, Wayne Lonesome, and He-Man), *Pressure* showcased Martin's predilection for organ-jarring bass while drawing upon his gritty, grimy, experimental roots. Today, *Pressure* stands as a pivotal album in a relatively new genre: dubstep.

Martin has lost none of his heavy-handedness on his new album, *London Zoo*, which boasts the vocal talents of Tippa Irie, Ricky Ranking, Flowdan, and Roger Robinson. The album also features two vocal cuts by Jamaica's Annette Henry (aka Warrior Queen), who joins the Bug on his current tour. The coining of the term "dubstep" has inarguably been a unit-shifting boon to Martin. But despite his status as dubstep's linchpin, he can't help but think that all that sub bass has inadvertently made the genre a bit leaden.

"When I made *Pressure*," he says, "I was still trying to find my voice. I found myself removing the stuff

from dancehall reggae that I didn't enjoy — like the cheesy, crowd-pleasing elements and lyrics — and replacing it with the stuff I did, like the antagonistic post-punk sickness. *London Zoo* is really a reflection of my environment, but dance music is really best reflected in singles as opposed to albums. And much of the current dubstep scene is reflected by singles. In the last few years, I honestly haven't followed much of it. Personally, I identify *London Zoo* more with new albums by The Roots and Erykah Badu. I've been listening to a lot of Erykah Badu lately."

And a good many people have been listening to *London Zoo*, if the rapid increase in hits on Martin's MySpace page is any indication. One of The Bug's most unexpected fans is Trent Reznor, who invited Martin and some of his MC collaborators to join Nine Inch Nails on an upcoming tour. Naturally chuffed at the opportunity, Martin admits to being a little daunted by the prospect of opening for NIN for two months — which is why he only agreed to two weeks.

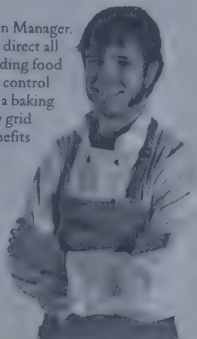
"Frankly, the idea of playing in stadiums still sounds a bit crazy to me," he laughs. "On the day that *London Zoo* got mastered, I felt like weeping. I thought I'd blown it, that I'd made an unlistenable monstrosity. Of course, I'm glad to have been asked, but I'm still a little insecure about the reception that my music is going to receive from those kinds of crowds. And I honestly don't want to be away from the studio for too long."

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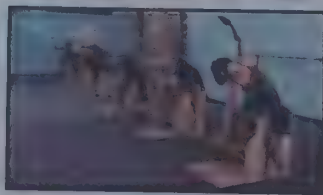
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Please send your resumé to [careers@planetorganic.ca](mailto:careers@planetorganic.ca). For more information about Planet Organic Market, please visit [www.planetorganic.ca](http://www.planetorganic.ca).



PLANET ORGANIC

## PILATES



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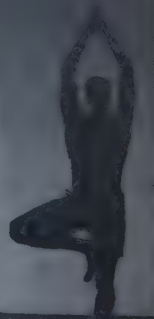
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MUSIC PREVIEW • **BLUE LADY** • BY KATHLEEN BELL | 585 words

## Ndidi In A Blues Dress



Our Lady Of Sorrows | Ndidi Onukwulu keeps an upbeat rhythm—even though she likes the odd stroll through the cemetery. PHOTO SUPPLIED

### VANCOUVER'S RESIDENT WICKED LADY SAUNTERS UP TO THE MIC WITH HEARTBREAK IN MIND

**NDIDI ONUKWULU**

Sept. 21 (8 pm), Myer Horowitz Theatre (8900-114 St., U of A campus). Tickets: \$23.50 in advance at Ticketmaster, \$30 at the door.

When a lady sings the blues, it's guaranteed there's a broken heart trying its best to keep beating between every deep breath. The great thing about the blues, however, is that with each of those sorrowful

"massive separation," as Onukwulu calls it, sparked a creative flame, which burned brightly through 2007 in the sassy singer's cold Toronto apartment. The result is *The Contradictor*, a record that goes down like a kick of warm coffee on a rough morning, with just as bitter an edge.

"That title came about after someone very close to me observed that nature of my personality and does so on a pretty regular basis," explains Onukwulu. "And it applies to the songs. The themes are quite sad—lyrically and tonally it's not super-happy, like 'love, love, love.' It's like

one breaking up or watch the news, and it's enough to write a plethora of blues songs."

She speaks about the genre with great consideration and sensitivity, but Onukwulu doesn't have one of those "When I was five I decided to be Bessie Smith" stories. Although she was listening to the likes of Muddy Waters and Howlin' Wolf as early as 10 years old, it wasn't until her late teens, when her friends heard her sing, that Onukwulu even thought of making singing her career.

"We used to do this thing called 'Star Search,'" Onukwulu says.

...THE WORLD IS IN EXTREME SUFFERING ON A REGULAR BASIS. YOU CAN HEAR AN ARGUMENT ON THE BUS, YOU CAN SEE SOMEONE SLEEPING IN THE STREET, YOU CAN HEAR A STORY OF SOMEONE BREAKING UP OR WATCH THE NEWS, AND IT'S ENOUGH TO WRITE A PLETHORA OF BLUES SONGS.

gasps, the heart gets stronger—and, more importantly, so does the voice. So it's no surprise to learn that Ndidi Onukwulu's latest album grew out of a shattered relationship.

"The inspiration sort of came, I think, a lot came from that breakup [and] from going to cemeteries," Onukwulu says. "I have a fascination with cemeteries, so I like to go and look at initials on tombstones and make up stories about people. So what I started doing was thinking about death in terms of relationships, which isn't a real death but it's a disconnect."

It was December 2006 when a

'death, death, death,' broken heart, yeah, it sucks. But the music is pretty upbeat, so that in and of itself is a contradiction."

Taken on their own, the lyrics on *The Contradictor* could leave you with the wrong impression of Onukwulu. She may sing the blues, but she isn't a blue person. "I'm actually a very positive person," Onukwulu says. "I think that it's easy to write songs of pain because if you look around, the world is in extreme suffering on a regular basis. You can hear an argument on the bus, you can see someone sleeping in the street, you can hear a story of some-

"Before going out to the clubs, you would do a talent, just for fun. I started singing."

*The Contradictor*, however, is not simply the product of a karaoke session. More than simply being able to reproduce the aesthetics of the blues, Onukwulu *understands* the blues. "That's why people feel better, sometimes, after listening to really sad music," she says, "because they're not alone. Somebody else has gone through it. It can either perpetuate the mood or alleviate the mood. The choice is up to the listener. But I sort of feel like it's the fact that you're not alone. It gives hope."

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## CD REVIEWS



## THE CITY STREETS

Concentrated Living

(Paperbird)

★★★★★

It's been a long time coming, but between swigs of cheap wine, deathwish winter tours, and

passing out in your hallway closet, Edmonton's favourite pill-poppers have managed to release a sophomore album that tugs at your heartstrings and your corroded liver.

*Concentrated Living* is mostly narrative, like an old western story-song filtered through Kerouac and Li Po, Bukowski and The Replacements. The Streets made their bones on the road, and this disc shows they have the bruises to prove it.

Singer Rick Reid is no stranger to loss and longing, but the man knows the flowers of heartbreak can be beautiful in hindsight. "My friend was there when I ran into the street / The truck was gone, so was her little heartbeat," he sings on "Ballad of a Blind Dog," the group's tearjerkin' take on Old Yeller — and you know damn well that every word of it is true.

A petty Edmonton expat once wrote an open letter to the group stating "You're not Bruce Springsteen, I think you should lay off," but The Boss hasn't written a song half as good as these in years, so maybe the rest of the world should lay off and let The City Streets do their thing.

TRAVIS SARGENT

## THE CLIPS

Matterhorn

(Unfamiliar)

★★★★☆



## AMANDA PALMER

Who Killed Amanda Palmer?

(Roadrunner)

★★★★☆

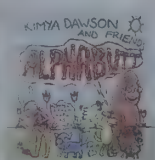


## KIMYA DAWSON

Alphabutt

(K)

★★★★☆



Being a Vancouver expat, you can imagine my frustration at discovering two excellent West Coast bands — Mother Mother last week, and now The Clips — only now that I've moved an entire province inland. The strutting indie-rock freak-outs on the latter's debut, *Matterhorn*, make those nostalgia pangings ache all the harder. The Clips write shoutable choruses, powerhouse rhythms, and seem like one massive, calculated attempt to make kids dance. They're LCD Sound-system with a real backing band, or The Rapture with a longer attention span. At their best, as on "Kassel" and especially "Eyesuck," Edo Van Breeman's vocals float breezily over the rest of the band's barrage, led by well-placed keyboards and a hapless snare drum that gets thoroughly pummeled in all but the slowest songs. And for all there is to ogle already, *Matterhorn* is still the work of a relatively young band. Barring a disastrous sophomore slump, they might have even better tricks up their sleeves next time around.

MICHAEL HINGSTON

Nope, she's not related to the *Twin Peaks* Laura Palmer. The Amanda Palmer here is that familiar, grape-lipsticked, smudgy black eyelined face from everyone's favourite crash-cabaret punks. The Dresden Dolls. In her debut solo effort, Palmer packs a wallop of smashes, heavy piano overlaid with her recognizable contralto drawls and hollers (contrasted, if only for a moment, with a nice 'n' high Annie Clark on the Rodgers and Hammerstein cover "What's the Use of Wond'rin'"). Not surprisingly, there's some pretty dark lyric material here — most notably in "Oasis," a punchy, surf-rock sorta ballad about a girl getting raped and subsequently having an abortion. There's plenty of pithy, smarmy jabs at pop culture too: I particularly enjoy her bemusedly whispering, "What the fuck is up with this shit?" on "Guitar Hero." Though the artwork and the liner notes by Neil Gaiman may lead you to believe this is a concept album, these sadly have little to do with the tracks, and more to do with extra merch ops.

FAWNDA MITHRUSH

As both a solo artist and member of The Moldy Peaches, Kimya Dawson has made a career out of creating children's songs for grownups, so it's not surprising to see her doing an album like *Alphabutt*, which is aimed directly at children (and the parents trying to potty-train them). Some songwriters would hesitate to record a song like "Pee-Pee in the Potty" ("Pee-pee in the potty! / Starts as milk from mommy! / Then that goes through your body!"), but Dawson has no problem approaching kids on their poop- and fart-obsessed level. The title track is a hilariously scatological tour through the alphabet where "D" is for doo-doo, "E" is for elephant doo-doo, "F" is for fart, and "G" is for gorilla fart. (And "H" is for huge gorilla fart!) *Alphabutt* will reduce any four-year-old to helpless giggles, hopefully softening them up for the political messages later on: "Sunbeams and Some Beans" stands against corporate farming while "We're All Animals" is Dawson's explanation for why she doesn't shave her legs.

PAUL MATWYCHUK



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MUSIC BUZZ • MUNICIPAL HAPPENINGS | 71 words

## Bloggerbass, Evilglen, And Org666 Walk Into A Bar...



WILDLIFE FISH GRINOWSKI

**FISH CATCHES UP WITH DEAD JESUS AND ALL THE EVIL GOINGS-ON, WHILE CRUISE IDOL NEARLY SINKS HIS SHIP**

"We are some ridiculous sons of bitches," Lord Bedingford IV tells me early in the conversation about what Dead Jesus is up to. I'd heard the bloodsoaked death metal band was putting out a novel and, marooned on a cruise ship in Alaska, I had to miss their latest show last weekend.

The Lord explained the concept to me before taking off on a cross-country tour.

"Honestly, close friends have to ask themselves whether or not we can possibly be serious. I wonder sometimes myself.

"This is the best we have ever done. It's like finally having sex with an Asian nurse. It's a matter of combinations, in the sense that you can have the most talented bastards in the world around you, or people like myself, with no talent whatsoever. If it's not working, best to nip it in the bud.

"We will never undertake a project of this magnitude on our own nickel again," the hairy, self-appointed earth-rumbler continues. "For an idea that swam out of a bottle of Jack, it seemed innocent enough at the time, but had we known what sort of uterus-warping labour pains this one was destined to give us, I think I would have kept my mouth shut. *god and the Devil* touches on the premises of the novel a couple of times, but it's not the soundtrack or anything.

"For the first time in more years than you can shake a leper at, the three founding members are working together again. That would be myself, Org666, and Evilglen. It's not like we had any rifts between us at any point, but I had some business on the west coast that took me in another direction for a while. I can't get away from these fucking people. But enough about the old guard, there's fresh blood too. We have Father Twelve on drums - I'm not going to tell you how he got that name - who not only knows his way around the kit, but is also one of the most

prolific wenchers I have ever known. Honestly, that guy is an absolute libertine. And then there's Bloggerbaas on lead guitar. What can I say about Bloggerbaas that won't sound hyperbolic? Let's put it this way, when he joined the band we turned a corner. He stirred up all of those latent possibilities that we were unable to fully exploit before, know what I mean? It's a case of finally having the tools with which to actualize what's in our heads, which is great for us but bad for society, I think."

Last week we talked about how diaper-fillingly lame cruise ship music is, and it only got fucking worse with time, culminating in *Cruise Idol*, which nearly made me leap to my death into the frozen water. But seeing as the theme of this column is "wildlife," I happily report seeing various black bears, eagles, and even a friendly seal who poked his head out of the water and stared at me near the Skagway airport, which as a building seated fewer people than the small plane in which we floated over the glaciers. Down in Ketchi-

**HAD WE KNOWN WHAT SORT OF UTERUS-WARPING LABOUR PAINS THIS WAS DESTINED TO GIVE US, I THINK I WOULD HAVE KEPT MY MOUTH SHUT.**

kan, the life cycle of the salmon was ending disgustingly on every shore, millions of fish dying and dead in the waters as the town itself struggled with a tourist strip mostly owned by the cruise lines, as one driver complained.

Political allegiance among the human animals in the run-up to America Votes '08 was fairly split between Obama and, as they see it, not McCain but Palin - the evangelical, anti-abortion, pro-death-penalty mega-MILF who would be completely happy if Jesus arrived from space surfing a silver cross and cut the planet in half with a sword. Besides the home-state thing, it's a throwback to all the fishing and forestry limitations which happened back in '97, making "Clinton" a dirtier word than even "Nixon."

Alaska is, of course, a very expensive place to keep connected to the lower 48. But the natural details, like the glowing blue cracks in the ice or even a seagull chewing on dead salmon off Main Street, make it one of the rarest places on Earth. Maybe Palin has a point: the fucking Rapture would certainly make it a lot more peaceful.

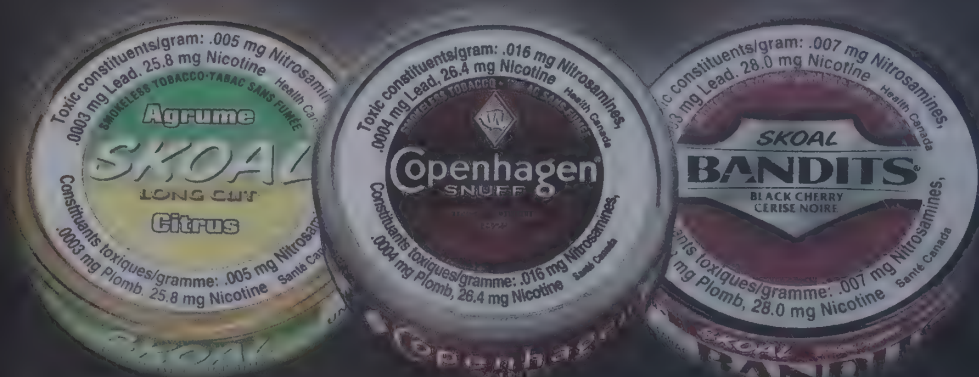


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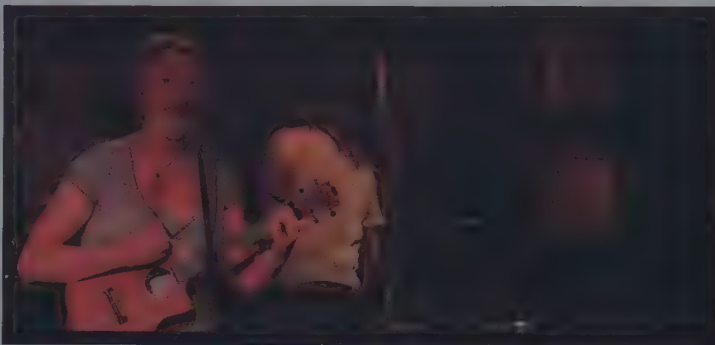
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## SEEN IT LIVE • GREAT GIGS YOU MISSED LAST WEEK



Like Solo! Jill Pollock sings about her box as she rocks the socks off the crowd at Edmonton's first ever ukulele festival in the Likwid Lounge. PHOTO BY ANDREW PAUL

### AGAINST ME!

#### EDMONTON EVENT CENTRE • SEPT. 12

While the boys and girls in the pit didn't stop much to see what was happening onstage Friday night, those of us bouncing in the background trying (unsuccessfully) to avoid sweat transfer got a good look at a band having a blast.

The trademark stoicism of Against Me! press photos was abandoned; instead, the band wore brilliant smiles and oozed energy. While frontman Tom Gabel tried his best to pop a blood vessel in his temple, Andrew Seward threw his bass up over his head — a move normally reserved for hair metal guitarists. And as it turns out, James Bowman may have a prettier voice than Tegan Quin, as he passionately demonstrated when he filled in for her on the duet "Borne on the FM Airwaves of the Heart."

For a tough-looking genre, punk fans

are actually pretty sensitive and Against Me! tried their best to keep everyone happy by cutting the setlist pretty much down the middle — half pre-New Wave, half post-New Wave. Old fans got to declare their longtime dedication by screaming "I'm drinking Irish tonight!" during "Pints of Guinness Make You Stronger," and new fans got to bop along while trying to sing the "ba-ba-ba's" of "Trash Unreal" (easier said than done). Against Me! may be against many things, but Edmonton is not one of them.

KATHLEEN BELL

### TV ON THE RADIO

#### STARLITE ROOM • SEPT. 10

What can be said about TV on the Radio that hasn't already been said about the Great Wall of China or the Taj Mahal or even Machu Picchu? In other words, if you were one of the lucky few who got

to witness the sexual poetry and sonic bliss of the Eighth Wonder of the World last Wednesday night, consider yourself blessed.

From the moment the first note of "The Wrong Way" rang through The Starlite Room, the collected hipsters, indie kids, music geeks, and the odd fratboy were immediately enthralled, as if some modern Pied Piper had come to carry us away into a night of audio carnage. From singles "Wolf Like Me" and "I Was a Lover" to new material like "Golden Age" and even a semi-rockabilly version of "Satellite," the boys of TVOTR delivered musical haymakers to every single person in the sold-out crowd. The final blow was my favourite: "Staring at the Sun" left all of us a little dizzy and dazed as we stumbled into the cold chill of a dark September night.

JAY HIGGS

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## THURSDAY

## ALTERNATIVE

**BEAST THE PAWN SHOP** FEAT: Betty Bonifassi & Jean-Pol Gonçalves. Info: [www.myspace.com/beastsound/www.pawnshoplive.com](http://www.myspace.com/beastsound/www.pawnshoplive.com)

## DIS/CLUB NIGHTS

**DJ HARRY JAMES THE DOCKS** Every Thu.

**HIGHER LEVEL THURSDAYS LEVEL 2 LOUNGE** Drum & bass with Dis Drednought, Phil Cat, MC Enlite, and guests. Every Thu.

**LOVE 805 NEW CITY LK WID LOUNGE** with Dexter Nebula & Anarchy Adam. Every Thu.

**JUNIOR BROWN RED STAR** Every Thu.

**MIA FELLOW BUDDY'S** with DJ West Coast Baby Daddy. Every Thu.

**PUB NIGHT THURSDAYS THE BANK** Every Thu.

**SALSA STYLE THURSDAYS THE BANK ULTRA LOUNGE** Every Thu.

**URBAN SUBSTANCE THURSDAYS GINGER SKY LOUNGE** with Urban Substance Sound Crew. Every Thu.

## FRIDAY

## ALTERNATIVE

**BRIAN GREGG THE CARROT COMMUNITY ARTS COFFEEHOUSE** Show starts at 7:30 p.m. \$5 at the door.

**SLOAN URBAN LOUNGE** with Will Currie and the Country French. Doors at 9 p.m.

**TERRY JORDEN ZENARIE'S Piano Music** 5-7 p.m.

## BLUES &amp; ROOTS

**COWPUNCHER HAVEN SOCIAL CLUB** FEAT: Deon Bylan, Sherry Lee Wisor and Her Handsome Fellas. Doors at 8 p.m. \$10 at the door. Info: 780-756-6010.

**MISTER LUCKY BELL AND COURT** No cover, doors at 8 p.m.

**ROBIN KELLY CASINO EDMONTON** Elvis tribute. Info: 780-463-9467.

**SLOWBURN O' MAILES IRISH PUB** Doors at 9 p.m.

## DIS/CLUB NIGHTS

**BITCH BITCH BITCH NEW CITY SUBURBS** Every Fri.

**CONNECTED FRIDAYS THE BANK ULTRA LOUNGE** Local house & international guest DJs. Every Fri.

**DI CLAY STONEHOUSE PUB** Every Fri.

**DI EDDY TONFLASH BUDDY'S** Every Fri.

**DI LOOSE CANNON IRON HORSE** Every Fri.

**DI SHAWNIBIS ON THE ROCKS** Every Fri.

**FORBIDDEN FRIDAYS EMPIRE BALLROOM** Every Fri.

**FORMULA FRIDAYS LEVEL 2 LOUNGE** DJ Groovy Cony, DJ Fuize. Every Fri.

**FRIDAY NIGHT FREAK OUT NEW CITY LK WID LOUNGE** with Anarchy Adam and G-Whiz. Every Fri.

**FRIDAY DJ SUEDE LOUNGE** Every Fri.

**THE MOD CLUB HALO** Soul, R&B, indie, Brit pop, new wave, reggae & classic punk. Dis Blue Jay & Travy D. Every Fri.

**NEON NIGHTS THE BANK** Every Fri.

**RED FRIDAYS THE DOCKS** Military appreciation night. Every Fri.

**ROCK THE GLOBE WEEKENDS GLOBE TAP BAR & GRILL** Every Fri.

**SEXY FRIDAY 180 DEGREES** Reggae and Top 40 with Generation IVEXX & DJ G-Unit. Every Fri.

## JAZZ

**THE HADLEY CALIMAN QUINTET YARDBIRD SUITE** Doors at 8 p.m. Info: [www.yardbirdsuite.com](http://www.yardbirdsuite.com).

## POP &amp; ROCK

**KORY WLOS YELLOWHEAD CASINO** Info: 780-424-9467.

## SATURDAY

## ALTERNATIVE

**CANCER BATS WITH BLACK LUNG AND JOHNNY TRUANT THE STARLINE ROOM** No minors, doors at 9 p.m. Info: [www.ticketmaster.ca](http://www.ticketmaster.ca).

**DANGEROUS GUISE BEER HUB** PUB Cover songs all night long. Info: 780-242-7877.

**METHOD MAN & REDMAN EDMONTON EVENT CENTRE** Doors at 9 p.m. No minors.

**PORTAL JET NIGHTCLUB & SPORTS LOUNGE** CD release party. Doors at 7 p.m. \$7 at the door. No minors. Info: [www.jetnightclub.ca](http://www.jetnightclub.ca).

**SAMI "JUNKIE SAM" ELBER EDMONTON EVENT CENTRE** Joins Shamik Bilgi in opening for Method Man and Redman

on their Canada-wide Still High Tour. Info: [www.edmontoneventcentre.ca](http://www.edmontoneventcentre.ca).

**TERRY JORDEN MURRETT'S BAR AND GRILL Piano Music** 8-10 p.m.

**UNCLE OURAGE-LAST SHOW EVER RITCHIE COMMUNITY CENTRE** With Beja Flor, Profunda Rosa, Sex Party, Annetic, Deluge and Abrasive Cell. All ages. Doors 8:30 p.m.

**WHISKY HIGHWAY COAST TO COAST PUB AND GRILL** Doors at 9 p.m. \$5 at the door.

## BLUES &amp; ROOTS

**MISTER LUCKY BELL AND COURT** No cover, doors at 8 p.m.

**RECOLLECTION BLUES BAND HAVEN SOCIAL CLUB** Doors 8 p.m. \$10 at the door. Info: 780-756-6010.

**SATURDAY AFTERNOON JAM BLUES ON WHYTE** Hosted by Angela Mackenzie. Every Sat.

**SLOWBURN O' MAILES IRISH PUB** Doors at 9 p.m.

## JAZZ

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**POP & ROCK**

**KORY WLOS YELLOWHEAD CASINO** Info: 780-424-9467.

## OPEN STAGE

## SATURDAY

**BLUES ON WHYTE** 4-8:30 p.m. Afternoon jam, visit [www.bluesonwhyte.ca](http://www.bluesonwhyte.ca)

**THE CARROT ARTS COFFEEHOUSE** 7-10 p.m. Music and poetry open mic.

**COAST TO COAST** 9 p.m.-2 a.m. with Troy P Wright.

**EXPRESSIONZ CAFE 1ST SAT EVERY MONTH** 1-5 p.m. Hosted by Karyn Stirling. Info: [www.expressionzcoffee.com](http://www.expressionzcoffee.com)

**MORANGO'S TEK CAFE** 7-10 p.m. Hosted by Tommy. Info: [www.morangostek.com](http://www.morangostek.com)

**THE NEW TAPHOUSE** 3-7 p.m. Molson open stage, hosted by Carmen Cook.

**XWRECKS** 7 p.m.

## SUNDAY

**DUSTERS PUB** Hosted by The Mary Thomas Band.

**EDDIE SHORTS** 9 p.m. Hosted by Rob Taylor, instruments and gear provided.

**HOOIGANZ PUB** Afternoon jam hosted by Rock 'n Roll Kenny.

**NEWCASTLE PUB & GRILL** 3-5 p.m. Hosted by Willie James & Crawford.

**O'BRYNE'S IRISH PUB** 9 p.m. Hosted by Joe Bird.

**THE OVERDRIVE** 1:30-5 p.m. "Anything Goes" afternoon acoustic jam hosted by The Shufflehound.

**SONG WRITER'S STAGE HULBERT'S** 7:10-11:55 p.m. Hosted by Rhea March. Info: [www.hulberts.ca](http://www.hulberts.ca)

**TEDDY'S LOUNGE & EATERY** 9:30 p.m.

## MONDAY

**THE IVORY CLUB** 8 p.m. Hosted by Marty Vinko.

**LB'S PUB** 9 p.m.-12:30 a.m. Hosted by Shaved Posse: Ken, Fred, Gordie, and Matt.

**PLEASANTVIEW HALL** 7 p.m. Acoustic fiddle jam hosted by Wild Rose Old Time Fiddlers Society. Info: Willy, 780-474-5270.

**ROSE BOWL/ROUGE LOUNGE** 9 p.m.-12 a.m. with Mike McDonald and Sherry-Lee Wlos.

## TUESDAY

**THE DRUID** 9 p.m. Hosted by Chris Wynters.

**THE ROCK PUB AND GRILL** 8:30 p.m.-1 a.m. Ammar's Moose Head Jam, hosted by Mark Ammar, and Noel "Big Cat" MacKenzie. Every Tues. Call 780-458-5571.

**SIDELINERS PUB** 8 p.m. All Star Jam. Hosted by Alicia Tait and Ricky Sidecar.



## ALTERNATIVE

**LESS THAN JAKE AND REEL BIG FISH EDMONTON EVENT CENTRE** With guests The Flatliners and The Real Deal. No minors. Tickets thru [www.ticketmaster.ca](http://www.ticketmaster.ca)

**THE STOLEN MINKS WUNDERBAR HOFERBAUHAUS** With Los Cremators. Doors at 8 p.m. Info: [www.myspace.com/stolenminks](http://www.myspace.com/stolenminks)

## MONDAY

**ALTERNATIVE**

**DJ RUDY ELECTRO BUDDY'S** Every Mon.

**ELECTRIC NONSENSE BLACK DOG** with Confederacy of Dunces, Dad Rock, TJ Hookah, and Rear Admiral Saunders. Every Mon.

**MUNCH ON METAL MONDAYS NEW CITY LK WID LOUNGE** Every Mon.

**START A FIRE TOUR BLACK DOG FREEHOUSE** FEAT: Poorfolk and The Mohawk Lodge.

## TUESDAY

**DIS/CLUB NIGHTS**

**DI ARROWCHASER BUDDY'S** Every Tue.

**DI HOT PHILLY RED STAR** Experimental indie rock, hip hop, and electro. Every Tue.

**COOL LATIN TUESDAYS PUNKY BUDDHA** Dance Lessons. Every Tue.

## WEDNESDAY

**DIS/CLUB NIGHTS**

**BEATPARTY WEDNESDAYS STOLL'S** Every Wed.

**FLASHBACK WEDNESDAYS THE BANK** Mash-up retro beats Every Wed.

**GUTTER GULCH WEDNESDAYS BLACK DOG** with DJ Buster Friendly. Every Wed.

**GUEST DJ RED STAR** Every Wed.

**ROCK OUT WITH YER BOX OUT NEW CITY** Every Wed.

**WILD CHERRY WEDNESDAYS STOLL'S** with Trippswitch, Rezindt Funk, Steve Velocity, Fusion. Every Wed.

**WILD STYLE WEDNESDAYS HIP-HOP VELVET UNDERGROUND** Every Wed.

## CONCERTS

**BONNIE TYLER FESTIVAL PLACE SEP 21** Doors at 7:30 p.m. Tickets thru [www.ticketmaster.ca](http://www.ticketmaster.ca)

**EDMONTON SYMPHONY ORCHESTRA SEASON LAUNCH FRANK'S WINSPEAR CONCERT HALL** SEP 19-20 Music Director Bill Edens leads the Edmonton Symphony Orchestra (ESO) into their 56th season, and his fourth as music director, with a memorable evening of Rossini, Brahms and Bernstein. Fri show 7:30 p.m. Sat show 8 p.m. Info: [www.edmontonsymphony.com](http://www.edmontonsymphony.com)

**GRYPHON TRIO CONVOCATION HALL** SEP 20 Presented by the Edmonton Chamber Music Society. Tickets thru TIX on the Square, The Gramophone and at the door.

**SHANE YELLOWBIRD FESTIVAL PLACE SEP 20** Doors at 7:30 p.m. Tickets thru [www.ticketmaster.ca](http://www.ticketmaster.ca) or Festival Place Box Office 780-449-3378.

**SEP 20 — BLIND MELON** Jet Nightclub

**SEP 20 — AMON AMARTH** Starlite Room

**SEP 20 — TONY KEITH** Rexall Place

**SEP 20 — IRON & WINE** Myer Horowitz

**SEP 20 — GOGOL BORDELLO** Edmonton Event Centre

**SEP 20 — FEIST** Rexall Place

**SEP 20 — ENGELBERT HUMPERDINCK** Winspear Centre

**SEP 20 — CELINE DION** Rexall Place

**SEP 20 — BEDOUIN SOUND CLASH** Edmonton Event Centre

**NOV 5 — IAN TYSON** Winspear Centre

**NOV 18 — NEW KIDS ON THE BLOCK** Rexall Place

**NOV 19 — JAMES BLUNT** Rexall Place

**NOV 23 — ERIC BIBB** Winspear Centre

**NOV 23 — THE BARRA MACNEILS** Myer Horowitz

**DEC 10 — SARAH BRIGHTMAN** Rexall Place

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MOVIE REVIEW • **MACHETES!** • BY MICHAEL HINGSTON | 540 words

## Björk And Barney Bathe In Blubber

**THE PERPLEXING DRAWING RESTRAINT 9 STAGES AN ARTY BLOOD WEDDING ABOARD A WHALING SHIP**

**DRAWING RESTRAINT 9**

Directed by Matthew Barney, Starring Matthew Barney and Björk, Metro Cinema (Zeitler Hall, The Citadel), Sept. 19-20.

★★★☆☆

One of Herman Melville's goals in writing *Moby-Dick* was to move beyond the dull, fact-obsessed sea writing that dominated the genre in 19th-century America. "At the present day the poetry of salt water is very much on the wane," he wrote, and while 150 years may separate them, you can see that exact same impetus at work in the latest towering, obtuse, and mostly beautiful film from auteur Matthew Barney.

Like Melville's opus, Barney's

gest flaw is that it never bothers to explain any of the carefully selected and beautifully shot motifs from its first half — instead it just piles on new, increasingly ridiculous ones (see above). Once you realize that Barney has no intention of retracing his steps, you're already almost two hours into the film, and there's no going back.

Let's not overlook that first half, though, because it really can be stunning. Barney's obsession with the process of creation (also featured prominently in his career-making series *The Cremaster Cycle*) is immediately recalled on the Japanese mainland, as scenes of parade rehearsals overlap with those of workers processing whale fat on a construction site. As with the rest of the film, there's no dialogue, and only a very minimal soundtrack, but it's ■

**BARNEY'S FILMS TRADITIONALLY SCREEN AT ART GALLERIES, WHERE I IMAGINE THEY GO OVER MUCH BETTER. THERE, AUDIENCES ARE MORE LIKELY TO FOREGO AN EMOTIONAL CONNECTION FOR AN AESTHETIC ONE.**

*Drawing Restraint 9* takes place almost entirely on ■ whaling ship, and it, too, is wholly uninterested in what audiences might expect when they see harpoons and a wide open ocean. An epic man-versus-nature struggle? A brutal hunting adventure that warns against over-fishing?

How about Barney floating waist-high in a roomful of goo with Björk, taking time out from their traditional Japanese wedding to slowly hack each other to pieces with machetes? That's poetry, people.

Well, it's a metaphor, anyway... although it's actually quite a bad one. In fact, *Drawing Restraint 9*'s big-

wonderful evocation of the long, intricate processes that allow the various branches of consumer cultures to function. Even once we get onto the fishing boat, where the sailors have mysteriously joined together to build a huge oval sculpture made of the same whales' ambergris they're hunting for, Barney holds our attention effortlessly.

It's hard to say where, exactly, the film turns from beautiful thinkpiece into outright self-indulgence, but the switch is palpable. The wedding-turned-dissection is an obvious clunker (love is pain, creation is destruction — got it), but I think it's got



**Big Time Sensuality** | Björk and Matthew Barney get romantic in a pool of goo in *Drawing Restraint 9*. PHOTO SUPPLIED

more to do with realizing that Barney the director is never going to throw his audience a lifeline. There's absolutely no guiding hand here, no indication as to what the filmmaker feels about his subject matter, if anything. And if he doesn't care about his characters aside from how they can get

him from one cool camera angle to the next, why should we bother?

Barney's films traditionally screen at art galleries, where I imagine they go over much better. There, he's not dealing with audiences so much as individual patrons, standing in a brightly lit room, who are more like-

ly to forego an emotional connection for an aesthetic one. But when people are sitting anonymously in a dark theatre, willing to give themselves over more completely, and on a more primal level, to the art in front of them, *Drawing Restraint 9* can't help but feel cold and unresponsive.



**...And Here Comes The Kicker!** | Members of the comedy cognoscenti (including Will Ferrell and Judd Apatow) became fans of Danny McBride after watching him play a martial-arts instructor in *The Foot Fist Way*. PHOTO SUPPLIED

## DVD DICTATOR • THE MOVIES YOU MUST BUY THIS TUESDAY

KICKING PEOPLE IN THE FACE!

### **The Foot Fist Way**

CAST | Danny McBride, Ben Best

Danny McBride has popped up in July parts in two of the summer's funniest comedies — he was James Franco's craven pot supplier Red in *Pineapple Express* and he was the redneck demolition expert Cody in *Tropic Thunder*. Where'd Ben Stiller and Judd Apatow hear about him? From *The Foot Fist Way*, that's where — Will Ferrell discovered this low-budget comedy about a hapless martial-arts instructor who learns his wife has been cheating on him, and has been distributing it through his production company in hopes of creating the next *Napoleon Dynamite*.

BARE-BREADED WITCHES!

### **Mother of Tears**

CAST | Asia Argento, Adam James, Moran Atlas

With 2007's *Mother of Tears*, Italian horror master Dario Argento finally completed the trilogy that began with 1977's *Suspiria* and 1980's *Inferno*, and like its predecessors, it's jam-packed with haunted buildings, naked witches, and ear-splitting soundtrack music. It's also not as good — there's a truly vicious, misogynistic murder that'll leave a bad taste in the mouth of even the most bloodthirsty horror fan. On the other hand, it's fun to see Argento reteaming with his daughter Asia, surely one of the most perverse parent-child collaborations in film history.

DIAMOND-ENCRUSTED MANOLO BLAHNIKI!

### **Sex and the City**

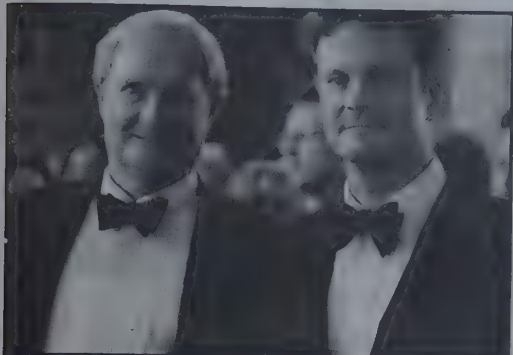
CAST | Sarah Jessica Parker, Kim Cattrall, Kristin Davis, Cynthia Nixon, Chris Noth

Two and a half hours?!? Did the big-screen version of the HBO glamour-girl sitcom need to be two and a half hours?!? Maybe it will all play better on DVD, where viewers can chop it up into five normal-episode-sized chunks. On the other hand, maybe *The Dictator* just doesn't understand the whole SATC gestalt — maybe excess is part of the movie's charm. This is a film, after all, with four main characters, two weddings, four main characters, 100 costume changes, and more false endings than *The Return of the King*.



MOVIE REVIEW • DADDY ISSUES • BY TOMMURRAY | 568 words

# I've Always Disliked You, Dad



Firth-Born Son | Jim Broadbent plays Colin Firth's philandering papa in *When Did You Last See Your Father?* PHOTO SUPPLIED

## COLIN FIRTH NURSES A LIFELONG GRUDGE AGAINST JIM BROADBENT IN *WHEN DID YOU LAST SEE YOUR FATHER?*

### WHEN DID YOU LAST SEE YOUR FATHER?

Directed by Anand Tucker. Starring Colin Firth, Jim Broadbent, Juliet Stevenson. Metro Cinema (Zeidler Hall, The Citadel), Sept. 19-22.

★★★★☆

The complications between fathers and sons coming to grips with problematic pasts have made for some fine filmmaking — Hugh Leonard's play *Da* comes to mind — but *When Did You Last See Your Father?* only half-successfully covers that particular emotional terrain.

Writer Blake Morrison (Colin Firth) has returned to the Yorkshire town of his childhood to see his dying dad Arthur (Jim Broadbent). A doctor who shares his practice with wife Kim (Juliet Stevenson), Arthur is also a blustering, occasionally mean, and thoroughly reprehensible type who nevertheless possesses an undoubted charm, as shown early on when he smooth-talks his way into reserved seats on an outing with Blake.

Arthur is a philanderer who not only scoops his wife's sister but a woman whom Blake has been eyeing up himself. There's a lot of bad blood between the two — or at least on the part of Blake, who is angry at Arthur's treatment of his mother — but he's also got a fair number of bad memories stored up from his youth. (He's played in flashbacks by Matthew Beard and Bradley Johnson.) A bit of an arrogant prick himself — especially in his youth — Morrison has a hard time coming to grips with the old man's overbearing nature, as well as his unthinking cruelty, which is eventually revealed being more unthinking than cruel.

Adapted from the memoirs of British poet Blake Morrison (which, by all accounts, is even more brutal

than this film), *When Did You Last See Your Father?* is at times practically operatic in its ugliness. It's also unfortunately obvious in its implications — with Colin Firth masturbating frantically in the washroom while dad passes on, the link between sex and death is practically shouted out for the world to hear.

Much of the blame for these problems has to be laid at the feet of director Anand Tucker, who really seems to want to avoid the mawkish sentimentality usually found in such films, but somehow manages to denude the film of all feeling in the process. Much of it seems as sterile and implacably bleak as the Yorkshire landscape. Firth remains grim-faced throughout, and by the end it's almost impossible to figure out exactly why he's come to a shift in his outlook.

Broadbent, meanwhile, plays the domineering patriarch to perfection — if he's bellicose, he's also warm, and while his character has serious failings he also has a strong streak of decency. Arthur has more life to him than his wife and son combined — he's funny, he's alive. He does love his son, and period flashbacks of them during fishing trips or driving lessons show that there's more to the man than his son would care to remember. When Firth finds out through family acquaintances that his lifelong impressions of his dad are slightly off-base, the revelation isn't as jarring as it should be — the viewer has little emotional investment in the story by this point, so it's hard to make sense of it.

There is no real reconciliation in this film, which might break the law of satisfying filmmaking but does echo the way these kinds of family conflicts tend to play out in real life. Tucker does a nice job of wrapping up the story anyway, with Blake finally coming to a realization, if not an understanding, of how pointless his grudge against his father has been

MOVIE REVIEW • MAD SCIENCE! • BY SCOTT LINGLEY | 530 words

# John Cusack Is A Misfit Of Science

## LIKE MOST ANIMATED COMEDIES THESE DAYS, *IGOR* SUFFERS FROM A PIXAR INFERIORITY COMPLEX

### IGOR

Directed by Anthony Leondis. Featuring the voices of John Cusack, Steve Buscemi, Molly Shannon. Opens Fri., Sept. 19.

★★★★☆

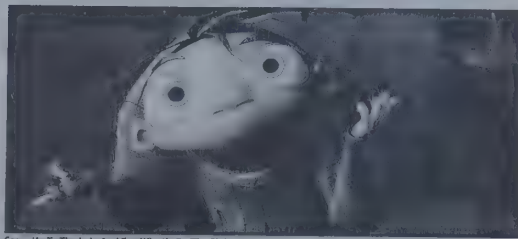
Pity the creators of animated film who have to function in a realm where expectations have been jacked to the sky by the likes of Pixar, the production company that gave us *Toy Story*, *Monsters Inc.*, *The Incredibles*, and *Ratatouille*. Unless they're at the very top of their game, their work will pale in comparison.

Thus it is with *Igor*, the new film from director Anthony Leondis and the Exodus Film Group, which utilized the services of Sparx Animation Studios to bring their vision to life. John Cusack voices the titular character, a hunchback toiling for the not-so-smart evil genius Dr. Glickenstein (John Cleese). Since their hometown of Malaria became mysteriously afflicted with gloomy weather, the local economy has been driven by mad scientists who compete in a yearly "evil science fair," whose winning entry is used to threaten the rest of the world into coughing up a ransom: to keep King Malbert (Jay Leno) from unleashing it on humanity.

Naturally, every mad scientist in town has his own hunchback, but when Dr. Glickenstein accidentally blows himself up working on his latest evil creation, Igor decides to flout genetic destiny and try his hand at creating something evil of his own, abetted by two of his test creations — Scamper (Steve Buscemi), a suicidal rabbit that Igor has imbued with immortality, and Brain (Sean Hayes), a brain in a jar on wheels that isn't actually all that smart.

Little does he suspect that his activities are being closely watched by Dr. Schadenfreude (Eddie Izzard), a multiple evil science fair winner who has succeeded by using his shape-shifting girlfriend (Jennifer Coolidge) to steal other people's inventions. When Igor manages to create a lumbering, soft-hearted monster named Eva (Molly Shannon), he has his hands full trying to convince Eva to be evil while fending off Schadenfreude's attempts to steal his work. This much is probably obvious from the trailer.

From the beginning, *Igor* seems a little self-conscious about where it's likely to fall in the hierarchy of animated film. The murky world of Malaria isn't as fully realized or palpable as other CGI realms you're certain



Come Up To The Lab, And See What's On The Slab | John Cusack entertains Frankenstein-sized dreams in the animated comedy *Igor*. PHOTO SUPPLIED

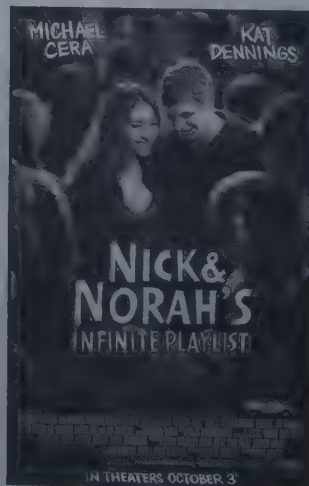
to have seen, a fact the filmmakers compensate for by not letting you see too much of it. Likewise, it feels like they know they're presenting us with familiar animated tropes — the gentle but plucky outsider with impossible dreams, the brain-addled knockabout sidekicks, the effete villain whose only talents are malice and manipulation — and tend to telegraph what they perceive to be their clever variations on those themes.

But if you can accept the fact that *Igor* doesn't aspire to the Pixar standard and that things will more or less turn out exactly as you'd expect — and that the action becomes

very hard to follow in sequences that involve a lot of motion — there are some funny gags strewn throughout and some amusing voiceover, especially from Jennifer Coolidge, who conjures a different comical persona for each shape Jacqueline/Heidi assumes. (Jacqueline/Heidi — get it?)

Given Cusack's involvement, it's tempting to put a political interpretation on Malaria's plight as a kingdom where the manufacture of fear keeps the economy humming (and the cowboy-hatted king on his throne), but maybe that's stretching things. *Igor* is just a cartoon for kids, after all.

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# Six Channels... And Something's On!



TELEPROMPTER NICOLA SIMPSON KHULLAR  
**TELEPROMPTER IS BACK!  
AND SHE WATCHED A WHOLE  
LOT OF BRITISH TV WHILE  
SHE WAS GONE!**

Did you miss me? Yeah, I didn't think so. The absence of this column from *SEE*'s pages in recent weeks is a bit like the proverbial tree falling in the forest. In other words, if nobody reads it, does anyone care when it

disappears?

But, gentle reader, I have been out in the big bad world, researching its television for your interest and education. I have been to that sceptred isle, that other Eden, that England. Bad news took me there, but good television (and a pub or two) allowed me to stay without remorse.

It's not the first time I've been reminded that it's possible to have more quality viewing experiences with half a dozen channels instead of 200. But it's the first trip in years that I managed to avoid getting sucked into *Neighbours*.

What British television has managed to do is support a domestic industry that creates smart, compelling, entertaining programming

while still mollifying those who want to watch what's happening on Wisteria Lane as well as Coronation Street.

Am I going to see *Lost* in *Austen* on Fox, where a modern London gal gets sucked back in time to her favourite Jane Austen novel to take the place of Elizabeth Bennet? No.

Granted, I could have done without cial stigmas against breastfeeding. It forced me to examine how I would feel about nursing someone else's baby, or someone else nursing mine. It also forced me to realize that such a topic would have been totally screwed over by an American counterpart such as John Stossel.

Granted, I could have done without

## BRITISH TELEVISION CREATES SMART ENTERTAINMENT WHILE MOLLIFYING THOSE WHO WANT TO WATCH WHAT'S HAPPENING ON WISTERIA LANE AS WELL AS CORONATION STREET.

Unfortunately, I will only be able to watch the rest of the series by finding it online. It will be worth the online search to once again watch Wickham get kneed in the bollocks.

And what about the investigative report I watched last week on Channel 4 titled "Other People's Breast Milk"? It was a fascinating look at co-feeding, wet nursing, and our so-

the imagery of five year-olds latched on to Mommy's teat like grunting piglets. Some things, in my opinion, there should be a stigma against. But still, it caused me less mental anguish than one second of *CSI: Miami*.

Okay, I'll admit. For every *Life on Mars* there's a *Big Brother*. So it's not all good. And *The Bill* has definitely jumped the shark (not surpris-

ing, since the once-compelling police drama started in 1984). But compared to J.J. Abrams' overhyped and flaccid *Fringe* that premiered here last week, it's still pretty damn good (extended review forthcoming).

So what is the biggest difference between television here in North America and in the U.K.? Money, it seems. And brains. Here we have too much of one and not enough of the other. There, it's the other way around. I'll let you figure out which is which.

American networks are happy enough to buy rights to successful British shows for remake in the domestic market, and the results are mixed. Sometimes it works (*The Office*), and sometimes it, uh, doesn't (*Viva Laughlin*). But rarely does it happen in the reverse. I don't see the Beeb scrambling to set a version of *Lost* in the Outer Hebrides.

On [www.movietome.com](http://www.movietome.com), a columnist remarked last year that "U.S. television is like somebody you're dating. British television is like a best friend.... When you date somebody, they need to feel loved and important to you; otherwise they'll stop seeing you. If you don't call the person you're dating for two weeks then they probably won't want to see you again. And that's U.S. television, ladies and gentlemen.... British television, however, is like a best friend. If you go for two weeks without calling your best friend, they'll get a little upset but they're still going to see you."

So true. It explains why I go to my well-worn DVDs of *Blackadder* when I'm feeling betrayed by the so-far-anemic season of *Project Runway*.

And for those interested, *Lost* in *Austen* can be found on YouTube, each episode divvied up into five parts. You can bet that I'll be haunting the site today in the hopes that Episode 3 will be up. I want to see what happens after Jane marries Mr. Collins!

danecook katehudson  
jasonbiggs and alecbaldwin

It's funny what love can make you do.

## my best friend's girl



WRITTEN BY JORDAN CAHAN DIRECTED BY HOWARD DEUTCH



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He sees dead people...  
and they annoy him.



RICKY GÉRAVIS TÉA LEONI GREG KINNEAR

## GHOST TOWN

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"GHOST TOWN" RICKY GÉRAVIS TÉA LEONI GREG KINNEAR GILLY CAMPBELL KRISTEN WILG DANIA IVEY  
BY DEUFF ZANELLI PRODUCED BY ROGER BIRNBAUM GARY BARBER EZRA SWERDLOW PRODUCED BY DAVIN POLONE  
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## MOVIE GUIDE WHAT'S PLAYING IN THE THEATRES



From *Extra To Movie Star* | British comic genius Ricky Gervais gets his first Hollywood starring vehicle with *Ghost Town*. PHOTO SUPPLIED

## OPENING THIS WEEK

## AND THEN THERE WERE NONE

Walter Huston, Roland Young, Mischa Auer, Judith Anderson, and Barry Fitzgerald star in *I Married a Witch* director René Clair's 1945 adaptation of Agatha Christie's classic who-dunit about 10 strangers who are invited to an island mansion, where an unknown host begins killing them off one by one. *Royal Alberta Museum; Mon, Sept. 22 (8pm).*

## CONFESSIONS OF AN INNOCENT MAN

Director David Paperny's harrowing documentary about William Sampson, a business consultant working in Saudi Arabia who in 2000 was arrested, imprisoned, and tortured by the Saudi government for a crime he did not commit. *Metro Cinema; Sun, Sept. 21 (2pm)*

## DRAWING RESTRAINT 9

Matthew Barney (the art-world darling who also created *The Cremaster Cycle*) and Björk star in this experimental film set on board a Japanese fishing vessel where a man and a woman prepare for a traditional Japanese wedding ceremony. *Metro Cinema; Fri-Sat, Sept. 19-20 (7pm)*

## GHOST TOWN

Ricky Gervais, Lea Toni, Greg Kinnear, and Kristen Wiig star in *Secret Window* director David Koepp's supernatural comedy about an antisocial dentist who, after a near-death experience on the operating table, acquires the unwanted ability to see dead people.

## IGOR

The voices of John Cusack, John Cleese, Steve Buscemi, and Eddie Izzard are featured in this computer-animated comedy about a mad scientist's hunchbacked assistant who harbours dreams of becoming a mad scientist himself and winning the annual Evil Science Fair.

## LAKEVIEW TERRACE

Samuel L. Jackson, Patrick Wilson, Kerry Washington, and Ron Glass star in *In the Company of Men* director Neil LaBute's button-pushing thriller about a black LAPD officer whose relentless harassment of an interracial couple that has moved into his neighbourhood quickly escalates into violence.

## MY BEST FRIEND'S GIRL

Dane Cook, Kate Hudson, Jason Biggs, and

Alec Baldwin star in *Pretty in Pink* director Howard Deutch's romantic comedy about a man whose best friend hires him to take his ex-girlfriend out on a lousy date in the hope that the experience will inspire her to return to him.

## WHEN DID YOU LAST SEE YOUR FATHER?

Colin Firth, Jim Broadbent, and Juliet Stevenson star in *Shopgirl* director Anand Tucker's film adaptation of Blake Morrison's memoir about a man who returns to the Yorkshire village where he grew up to be with his father, who is dying of cancer. *Metro Cinema; Sept. 19-22 (Fri, Sat @ 9:30pm; Sun, Mon @ 7 & 9pm)*

## ALSO PLAYING

## BANGKOK DANGEROUS

Nicolas Cage can usually be counted on, even in trash like *Ghost Rider* or *The Wicker Man*, to provide a couple of memorably wacked-out acting moments, but in the Pang brothers' remake of their own 1999 Thai hitman thriller, he doesn't even do that much. It's *Bangkok Tedious*.

★☆☆☆☆

## BURN AFTER READING

The Coen brothers return to comedy after the

sombre *No Country for Old Men* with this tale of none-too-bright gym employees trying to blackmail a retired CIA analyst. The camera-work, the performances, and the plotting are as meticulous as ever, but there's something heartless about the Coens' attitude toward the characters that make this a hard movie to warm up to.

★★★★☆

## THE DARK KNIGHT

Muddled theme, incoherent action sequences, ridiculous Batvoice... none of these flaws seem to matter to the fanboys who've declared it a masterpiece. And despite its flaws, it's still an impressive piece of work, with a richness of character and incident that most comic-book movies never even attempt.

★★★★☆

## DEATH RACE

The original 1975 *Death Race 2000* may have been schlock, but at least it was entertaining — which is more than can be said for this dull remake, a paycheck job through and through for director Paul W.S. Anderson and stars Jason Statham and Joan Allen.

★★★☆☆

## FLY ME TO THE MOON

Even if Pixar hadn't already come out with

*Wall-E* earlier this year, this computer-animated adventure about three houseflies stowing away on the Apollo 11 moon mission would still look unforgivably cheap and pedestrian. Your kids deserve much better than this.

★☆☆☆☆

## THE HOUSE BUNNY

Someday Anna Faris will get a movie worthy of her considerable comic talents, but this dubious *Legally Blonde* retread ain't it. (We may adopt her character's trick for remembering people's names, though.)

★★★☆☆

## JOURNEY TO THE CENTER OF THE EARTH

Rotten to the core? No, not really; in fact, the worst thing you can say about this old-fashioned, kid-friendly 3D adventure is that it's merely forgettable.

★★★☆☆

## MAMMA MIA!

A deliberately tacky, amateurish big-screen version of the ABBA stage musical. Film-critic Napoleons: meet your "Waterloo."

★★★☆☆

## PINEAPPLE EXPRESS

The Judd Apatow comedy factory pulls out of its tailspin with this unlikely blend of stoner humour and high-octane action. Cowriter Seth Rogen is his usual affably shaggy self, but the real revelation is James Franco, who's spot-on hilarious as Rogen's heavy-lidded pot dealer.

★★★★☆

## RIGHTEOUS KILL

They never met in *The Godfather Part II*, and they met only briefly in *Heat* — and now Robert De Niro and Al Pacino finally get to share the screen for an entire movie. A dull, clichéd, entirely routine movie.

★★★☆☆

## SAVAGE GRACE

This drama about socialite Barbara Daly

Baekeland and the son whom she seduced and was eventually murdered by is a truly tedious, airless moviegoing experience. Not even the luridness of the crime does anything to bring it to life.

★☆☆☆☆

## THE SISTERHOOD OF THE TRAVELING PANTS 2

Weirdly, the pair of magical, curve-conforming voodoo jeans of the little barely figure into the sequel. Instead, we get more wholesome but dull adventures and *Chicken Soup for the Teenage Soul* moralizing. No zip here.

★★★☆☆

## STEP BROTHERS

Will Ferrell and John C. Reilly may well be the Hope and Crosby of our age—that is, if Hope and Crosby were two pudgy men beating the spot out of each other for 90 minutes straight.

★★★★☆

## TROPIC THUNDER

Ben Stiller's first film as a director since *Zoolander* is another cult classic in the making. Robert Downey Jr. is amazing as a Method actor so committed to his craft that he dyes his skin black in order to play an African-American soldier, but Tom Cruise's cameo as a vulgar studio boss steals the film.

★★★★☆

## VICKY CRISTINA BARCELONA

Woody Allen's latest is no *Hannah and Her Sisters* (and Scarlett Johansson is no Mia Farrow), but as a breezy, sexy, pseudo-intellectual bit of travel-brochure fluff, it could do much, much worse.

★★★★☆

## THE WOMEN

Diane English's film version of Clare Boothe Luce's all-female play explores the same basic territory as *Sex and the City*, but with a fraction of the sociological insight and none of the visual or verbal wit.

★★★☆☆

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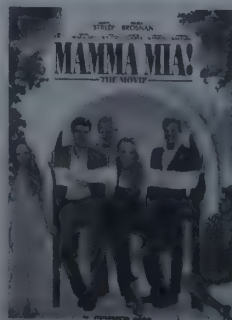
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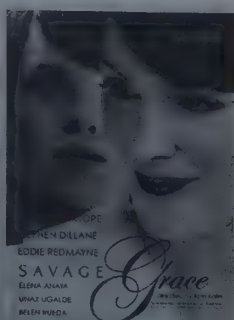


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## BEYOND THE BLURBS • ALTERNATIVE CRITICS HAVE THEIR SAY



The Cable Guy | Avant-garde filmmaker/artist Matthew Barney gets coaxial in *Drawing Restraint 9*. PHOTO SUPPLIED

### THIS WEEK: MORE THOUGHTS ON BJÖRK AND BARNEY'S WHACKED-OUT DRAWING RESTRAINT 9

Ed Gonzalez, *Slant* | "The supermale films of *The Cremaster Cycle* represent totems to Matthew Barney's cock. Two years ago, his wife Björk released an album that sounded like ■ recording of her vaginal farts. It was perhaps inevitable, then, that these two peas in a pod would collaborate (at least for the first time since the making of their daughter Isadora), and it's scarcely a surprise that the prop-heavy *Drawing Restraint 9*, is beautiful, maddeningly

indigestible, and, finally, impossible to dismiss. The persistent image from Barney's spooky, narcotic, and sometimes preposterous *Cremaster* films was the phallus — a constant in a perpetual state of flux. It's some kind of irony that the very thing that unites the film is the very thing that tears it apart. Of course, given that the film appears to be about the ritual of life and death, perhaps it doesn't matter what this conceit means as long as it evokes a perpetual state of cookie-cutter creation and destruction. Not only are Björk and Barney two peas in a pretentious pod, but they're also slabs of sushi inside a bento box. Yummy, right?"

Ed Halter, *Village Voice* | "Named as part of a series of installations and performances that stretch back to the late 1980s, this 135-minute film isn't part of the artist's overhyped *Cremaster* cycle, but continues in its vein: an unsatisfying marriage of excessive production values with insipid cinematography and flat-footed editing. Showing little of its titular quality, *Restraint* delivers yet another plodding nonsense-rebus of esoteric symbolism with the profundity of a Bloomingdale's window display. What Barney does not grasp is that the greatest avant-garde filmmakers astound us by conjuring powerful visions with limited means. Attempting to approximate this kind of poetic cinema with

blockbuster production values becomes as absurd an endeavor as writing a haiku with 10,000 syllables."

Andrew O'Hehir, *Salon* | "God knows what any of this amounts to, really. But as a series of defined planes and sharply delineated objects — the ship, the Vaseline glob, the ocean, the whales — *Drawing Restraint 9* conveys an intense sculptural loveliness with something moving beneath it, maybe a sense of menace. And it's leavened, like once per hour, with a teeny dash of humor. This isn't nearly as immediately likable or showy as *Cremaster 3*, but in a quiet way just as spectacular."

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Highly 7:00, 9:00, Sat & Sun matinees 2:00

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VICKY CRISTINA BARCELONA 14A  
Highly 7:00, 9:00, Sat & Sun matinees 2:00

MAMMA MIA SING-A-LONG PG  
Highly 6:45, 9:15, Sat & Sun matinees 2:00

SAVAGE GRACE 18A  
Highly 7:00, 9:00, Sat & Sun matinees 2:30 (disturbing content)

### PARKLAND

205 Main Street, Square Grove • 962-2322

IGOR PG  
Highly 4:45, 9:00, matinees Sat/Sun & Tues 12:30, 3:00

LAKEVIEW TERRACE 14A  
Highly 7:05, 9:20, matinees Sat/Sun & Tues 1:10, 3:25

MY BEST FRIEND'S GIRL 18A  
Highly 7:15, 9:25, matinees Sat/Sun & Tues 1:00, matinees Sat/Sun & Tues 1:00, 3:15

RIGHTEOUS KILL 14A  
Highly 7:10, 9:30, matinees Sat/Sun & Tues 1:15, 3:30

TROPIC THUNDER 14A  
Highly 6:55, 9:10, matinees Sat/Sun & Tues 12:45, 3:10

BURN AFTER READING 14A  
Highly 7:00, 9:05, matinees Sat/Sun & Tues 1:10, 3:15

THE WOMEN PG  
Highly 6:50, 9:15, matinees Sat/Sun & Tues 12:35, 3:20

MY BEST FRIEND'S GIRL 18A  
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### LAKEVIEW TERRACE

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WALL-E PG  
Matinees Sat/Sun 12:55, 3:20

### WETASKIWIN CINEMA 4 PLEX

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WALL-E PG  
Matinees Sat/Sun 12:55, 3:20

### SOUTH EDMONTON

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MY BEST FRIEND'S GIRL 18A  
Highly 7:25, 9:45, 4:40, 7:20

RIGHTIOUS KILL 14A  
Highly 7:20, 9:40, 4:30, 7:10, 9:20

TROPIC THUNDER 14A  
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### RIGHTIOUS KILL

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IGOR PG  
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LAKEVIEW TERRACE 14A  
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MY BEST FRIEND'S GIRL 18A  
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GHOST TOWN PG  
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THE WOMEN PG  
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WESTMOUNT CENTRE CINEMAS

111 AVENUE & GORDON ROAD • 455-8726

THE WOMEN PG  
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BURN AFTER READING 14A  
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MY BEST FRIEND'S GIRL 18A  
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MAMMA MIA PG  
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SCOTIABANK THEATRE

1051 EDMONTON AVE • 882-7170 STREET • 444-2400

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THE WOMEN PG  
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### CINEMA CITY MOVIES 12

130 AVENUE & 80 STREET • 472-9779

COLLIDE 18A  
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THE ROCKER PG  
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SPACE CHIMPS PG  
Highly 7:20, 9:40, 4:30, 7:10, 9:20

HELLBOY II: THE GOLDEN ARMY 14A



**“SHE WAS LIVING IN A BASEMENT SUITE IN TORONTO, AND HER SURROUNDINGS WERE PROBABLY AS RESPONSIBLE FOR HER DEATH AS OTHER FACTORS.**

THEATRE PREVIEW • POEMS DON'T PAY • BY SCOTT LINGLEY / 743 words

# Brilliant Poet, Shabby Apartment

**THREE EDMONTON THEATRE ARTISTS CONJURE GWENDOLYN MACEWEN'S SPIRIT IN *ALIEN CREATURE***

**ALIEN CREATURE: A VISITATION FROM GWENDOLYN MACEWEN**

Directed by Fawnda Mithrush and Laura Raboud. Written by Linda Griffiths. Starring Laurissa Kalinowsky. The Living Room Playhouse (11315-106th Ave.), Sept. 18-Oct. 4. Tickets: pay what you can.

"One thing is, I'm not a very literary person myself," admits Laura Raboud, co-director of the highly literary *Alien Creature: A Visitation from Gwendolyn MacEwen*. "But since I read this play, I haven't been able to let it go. The only reason I'm doing it this show because I'm so struck by [MacEwen's] life and her work."

It's possible that people who don't consider themselves literary haven't heard of MacEwen at all. The prolific Canadian poet and novelist was at one time considered on a literary par with Margaret Atwood. First published at 17, MacEwen wrote 26 books in just 20 years and won two Governor-General's Awards, though the second one came after her death in 1987 at the age of 46. MacEwen once said that her poetry was mainly concerned with finding the relationship between the real world and realms of dream, fantasy, and myth — a relationship she pursued through language weighted with allusion, startling synesthetic imagery, and an equally startling sense of humour.

*Alien Creature*, by actor/playwright Linda Griffiths, visits the poet during her last hours on earth in a low-income apartment in Toronto for a series of monologues and a few magic tricks. Raboud doesn't sound like she accepts the frequently

repeated assertion that MacEwen drank herself to death, and says that the play is as concerned with how the poet managed to survive as it is with her departure from this world.

"She was an alcoholic, but she also at the time of her death was really poor and living in a basement suite in Toronto, and her surroundings were probably as responsible for her death as other factors," Raboud says. "One of the things I like about the play is that it looks at the artist forced into the basement, because the price of housing in Toronto in the '80s was skyrocketing, so there was no way for her to live in a decent place anymore. I think that's really relevant for artists in Edmonton — we're becoming a bigger city really fast, so artists and other people are being shoved under the carpet in that process."

Raboud says MacEwen's poetry and Griffiths play are both so powerful that she had to resist her actorly instincts in bringing the show to the stage. "The part that has been challenging for me is staying true to the words themselves and not wanting to add and add and add stuff around it, so that the words remain the most important thing."

She says that actor Laurissa Kalinowsky and co-director Fawnda Mithrush (who of course is also an editor here at *SEE*) have been essential to reconciling the diverse and enigmatic faces the poet showed to the world. "The set right now looks like Fawnda and Laura and Laurissa all moved in together, because we've all brought different things to create that space. Gwendolyn is such a complicated character that having three people is the best way to understand her. Where I get lost, Fawnda picks up and what we don't get, Laurissa helps us to understand, so we work



A Jug of Wine, A Wonder Woman Comic Book, And Thou | Laurissa Kalinowsky embodies poet Gwendolyn MacEwen in *Alien Creature*. PHOTO SUPPLIED

really well that way together."

The show is being produced under the auspices of the Other Theatre Collective, a relative newcomer to the city's theatre scene, and presented in the cozy confines of the Azimuth Theatre Living Room Playhouse.

"We're trying to push the boundaries of what kind of theatre is seen in Edmonton," Raboud says, "so we pick work that is kind of edgy and pick locations like basements and older houses, because we like the

idea of taking theatre into alternative environments. Azimuth is a good choice for us — I like the neighbourhood it's in and it's a really small, intimate space. Mostly what we do is look for places where people would not normally go to see theatre."

Raboud says she hopes the close quarters heighten the encounter between the fading ghost of an intensely creative person and those on hand to witness her last moments in a world her art consistently strove

to transcend. "I want them to meet Gwendolyn MacEwen on a personal level," she says, "so they're able to empathize with her, and I want them to see a poor, eccentric artist as a strong character that leaves an impression on them, because I know so many people like that in this city. There should be more awareness and respect for people who devote themselves to their art at the cost of their personal comfort — and, in some cases, their lives."

## ARTS NEWS • NOTABLE HAPPENINGS FROM THE GALLERY TO THE BOOKSTORE

CHILDLIKE INNOCENCE!

### Picks And Pan

The *Nutcracker* is not the only family-friendly production in Alberta Ballet's 2008-2009 season: besides that Christmas perennial, they're doing Edmonton engagements of *A Midsummer Night's Dream* in November and *Alice in Wonderland* in March. Plus, they're kicking off the season with *Peter Pan* (Sept. 23-24), a show that pretty much demands an audience full of children. (At least, that's what we learned from watching *Finding Neverland*.) Of course, ballet dancers age faster than just about any other type of artist, which lends J.M. Barrie's tale of perpetual youth an added layer of poignancy.

INCOMPREHENSIBLE PRESS RELEASES!

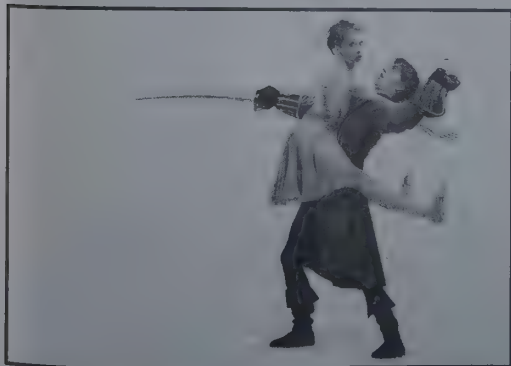
### The Meaning Is Not Transparent

From the artists' statement for *Design for a dialogue* (Sept. 20-Oct. 18 at Latitude 53): "Through realising (transparent) objects, paintings, photographs and actions and intertwining them with video projections (called nonfilmperformance) (Flutura and Besnik Haxhillari) explore the different levels of Dialogue: between them, between body and image, between individuals, cultures and ideas. They try to construct a universe of images where OTHERS can find a piece of themselves." Hmm. Maybe it all makes sense in person. Apparently, it involves film, transparent suitcases, and world travel.

LITERARY TRAGEDY!

### DFW Merges With The Infinite

He's not a local figure, but Arts News would be remiss not to mention the death of novelist **David Foster Wallace**, who hanged himself last Friday. It's somewhat absurd to cram an obituary of a man whose masterpiece was the 1,079-page novel *Infinite Jest* into this tiny space, but Wallace would surely appreciate the irony. Few writers could match Wallace for the precision of his descriptions, the blazing intelligence of his insights into the unendurable human condition, and his ability to make even his most daunting formal experiments funny and readable. He will be more than a footnote in literary history.



We're Not Experts, But Shouldn't Tinkerbell Be A Little Shorter? | Well, we suppose that the Royal Winnipeg Ballet doesn't have many six-inch-tall dancers in the company. PHOTO SUPPLIED

AUTHOR INTERVIEW

BY PAUL MATWYCHUK

# The Author White People Like



**HOW CHRISTIAN LANDER  
PARLAYED HIS KNOWLEDGE  
OF CHEESE, PUBLIC RADIO,  
AND "PREMIUM JUICE" INTO  
INTERNET STARDOM**

STUFF WHITE PEOPLE LIKE

By Christian Lander, Random House, 211 pp, \$16.50

Entry #1, posted on Jan. 18, was about coffee.

Then, in quick succession, came a flurry of other posts exploring other topics. Film festivals. Farmers markets. David Sedaris. Yoga. '80s nights. Oscar parties. Mos Def. Standing still at concerts. Having black friends. Microbreweries. Earlier this month, entry #108 appeared: pretending to enjoy classical music.

By this time, just eight months after it started, the blog *Stuff White People Like* ([stuffwhitepeoplelike.com](http://stuffwhitepeoplelike.com)) had become a genuine internet phenomenon — the site's exhaustive catalogue of the favourite people, products, and pastimes of an entire generation of culture-conscious, consumerist hipsters had gotten over 40 million hits, and its author, Christian Lander, had landed a tidy book deal with Random House, said goodbye to his day job at an interactive ad agency, and moved to Los Angeles to pursue opportunities as a comedy writer. (The book came out in July. Naturally, it's laid out in Helvetica, white people's favourite font.)

Lander's success is amazing, but not unearned: far from being a self-congratulatory celebration of hipster culture, *Stuff White People Like* (the

book and the blog) is a frequently devastating work of satirical sociology. Take his entry on the Toyota Prius: "The Prius might be the most perfect white product ever. It's expensive, gives the idea that you are helping the environment, and requires no commitment or life changes other than having slightly less money. It's a pretty sweet deal for white people: you can buy a car, continue to drive to work and to Barack Obama rallies, and still feel like you are helping the environment." Or his entry on Tibet: "In the history of white causes, there might never be one bigger than the need for China to 'get out of Tibet.' Unlike many other problems that have exceptionally complex solutions (global hunger, poverty, the environment), Tibet presents a rather clear-cut solution and is much easier to support blindly."

For a white person, reading *Stuff White People Like* can be a uniquely painful experience, one where the guffaw of recognition quickly gives way to uncomfortable chuckles as Lander dissects the hypocrisy underlying white people's professed hatred of corporations, our rejection of any ethnic restaurant that has other white customers in it, or the absurd contortions we will go through at the office in order to avoid any kind of confrontation with our co-workers.

Christian Lander spoke to *SEE Magazine* last week just a few days after appearing on *Late Night With Conan O'Brien*, a show that doesn't appear in the book or the blog, but ought to. So should alternative weeklies, come to think of it.

**SEE Magazine:** I'm sure you've told the story about the origins of the blog many times before, but let's hear it again. What made you decide to become an amateur white-person sociologist?

**Christian Lander:** Well, on Jan. 18, my friend Myles and I were having an IM conversation at work, and we were talking about the TV show *The Wire*, and Myles said he didn't trust any white person who didn't watch that show. And so we started

joking about what those people were doing *instead* of watching *The Wire* — how they were probably going to yoga, going to therapy, getting divorced. And I had been interested in comedy writing and getting some kind of side project going, and it seemed like a funny idea. But of course, I never in a million years expected it to get where it is now. I just thought it would be like any other blog, and get read by my friends — if I was lucky.

**SEE:** Do you have a sense of where the tipping point came and the blog was really starting to catch on?

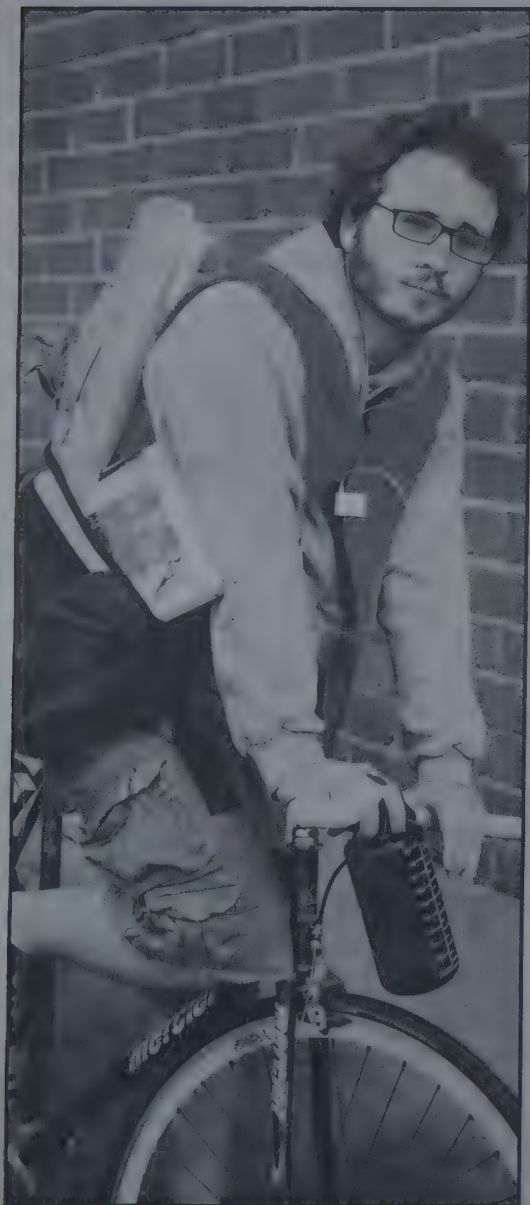
**CL:** I sent it to about 20 of my friends, who sent it to *their* friends, who sent it to *their* friends, and the next thing I knew, it was on the Comedy Central blog and the *Good* magazine blog. I couldn't believe it. I'd never reached out to them; they both just discovered it through friends of friends of friends. And it grew from there.

**SEE:** You made a key decision right from the start of the blog, to write the entries as if they were directed toward non-white readers seeking to understand their white friends.

**CL:** Absolutely. These are good tips! Aside from all the humour, if an alien came down from space or a robot needed to be programmed to interact with white people, you could put the book or the blog in there, and white people would go, "This robot has pretty good taste!" There's actually good advice in here, and I think that's why it resonates, because the things I tell non-white people to say to flatter their white friends really would work on me.

**SEE:** The other thing that really elevated your blog above just name-checking aspects of white culture is that just about every entry makes this underlying assumption that white people don't necessarily like these things for their intrinsic qualities, but because of the way that these things make them feel, or the social signals that owning these objects or expressing these beliefs sends out to the wider world.

**CL:** That's exactly what it is. Some



An Auspicious Caucasian | White-person expert Christian Lander shows off his beloved fixed-gear bicycle. PHOTO SUPPLIED



people take the blog the wrong way and say, "Why are you criticizing vegetarianism? Vegetarianism is a great thing, it helps the earth, blah blah blah." But I'm not making a judgment on vegetarianism or non-profits or whatever or saying they're inherently bad; I'm just saying that part of the problem is that a lot of these things that people like, they like more so for being able to tell other people they like them and are therefore better than them.

**SEE:** As you assembled this book, did you spot any constants or any qualities that the things white people like tend to have in common?

**CL:** One big theme is that white people like anything that makes them feel like they're saving the world without having to make any sacrifices. Priuses, Whole Foods, that kind of thing. You're still getting into a car, you're still driving to the supermarket and eating mass-produced goods, but everything about them tells you to feel good about what you're doing. That's one of the things that got me upset after graduate school, was the insane groupthink of the people I was surrounded by. I mean, I was living in Ontario, I was voting NDP, but as I got older, my eyes opened to the way that everyone thinks they're so

unique, so different, so counterculture when they all think exactly the same! They're almost more of a bloc than the conservatives who they hate so much.

**SEE:** I have to admit, there's something a little depressing about reading the book and realizing over and over again that so many things I thought I had come to on my own are in fact proof that I'm just one big cultural cliché.

**CL:** And I'm making fun of myself too – that's why I put my picture next to so many of the entries. And I'm including all sorts of pretentious things that I say and stupid things that I like.

**SEE:** What's the most ridiculous, absurd thing that white people like?

**CL:** For me, it's probably bicycles. I ride a fixed-gear bike and it's absurd how much I love it and how much I'll talk about how amazing it is. Expensive sandwiches, that's another one. We've gotten to the point where we're paying \$14 for a sandwich. And waiting in line for food – that's gotten absurd over the last 20 years. That's how you know it's a good restaurant when you're a white person, when you see a long line of people at a breakfast place or a sand-

wich place. You just instinctively get in line – you just know at the end of that line, there's going to be something with prosciutto on it.

**SEE:** Have there been any entries that turned out to be unexpectedly contentious?

**CL:** Yes. Myles – who I must stress is Filipino – wrote a post on Asian girls, which is by far the most offensive, racist post on the site, and Myles happily calls himself a racist in interviews. It sparked, like, 5,000 comments and caused what Myles calls a "race war" on the site. There was some ridiculousness to it, but some truth to it as well, and I think that's what bothered people the most. But I find that it's almost exclusively white people who get offended by the site.

**SEE:** Are they mad about getting stereotyped? Or are they misunderstanding the premise of the site? What's going on there?

**CL:** Well, in the '80s and '90s there was this big equality push, these campaigns that were really about equality of treatment – which is unequivocally a good thing – but which a lot of people misinterpreted to mean that everything is equal in every single way. And what that meant was that some people started

been talking about lately is the idea of gentrification. Do you have any idea how much work it is to keep up an authentic neighbourhood? You have to stop stores from opening, you have to put in building codes, you have to have homeowners' associations – being authentic is a real fight against the way the world is going. Ultimately, I think the book's message is to worry less about what people think. Winning and being declared the person with the best taste on earth doesn't mean anything. The real focus should be on enjoying life for what it is. And the other thing to realize is that latching onto someone else's culture isn't going to provide you with what you need either. That's not to say you should never go to a Chinese restaurant or never explore other cultures, but I think there's an entry on "trying too hard" that should be read by some people. But it's hard. We're the first generation that will be downwardly mobile from our parents. Most of us can't afford the house we grew up in. It's not like we're facing the end of the world in terms of a nuclear holocaust, but there's a sadness about it.

**SEE:** It does seem like there's a minor cultural crisis looming for our generation in that we don't have as

## WHITE PEOPLE LIKE ANYTHING THAT MAKES THEM FEEL LIKE THEY'RE SAVING THE WORLD WITHOUT HAVING TO MAKE ANY SACRIFICES. PRIUSES, WHOLE FOODS. YOU'RE STILL DRIVING TO THE SUPERMARKET, BUT YOU [GET TO] FEEL GOOD ABOUT WHAT YOU'RE DOING.

much money as our parents did, but our tastes are much more expensive. Something's gotta give there.

**CL:** That's very true. I grew up in Riverdale, which was a working-class neighbourhood near the centre of Toronto with these older Victorian homes that are big and gorgeous but the area still has a "city feel" to it. That's what I thought I'd have when I grew older. It was a reasonable lifestyle for my dad in the late '70s, but it's fucking expensive right now! Where can I go? I can't live like that in New York or Chicago or Toronto. Where can I get that life back? And I can't. It's tough. I guess one of the answers is just give up on that dream and start an organic farm.

**SEE:** But that's not going to happen to you just yet. What's your next project? Has this "white people" thing pretty much run its course?

**CL:** Yeah, I've had nine solid months of white people now. You know, my life's dream growing up in Canada was to be a comedy writer. I grew up in the same neighbourhood as The Kids in the Hall and just looked up to them as idols. So we'll see if I can make it as a comedy writer in TV or film. I'm in L.A. now, which is certainly the right city for it.

**CL:** Yep. One of the things I've

## The Right Stuff



### HIGHLIGHTS FROM CHRISTIAN LANDER'S STUFF WHITE PEOPLE LIKE

#### APPLE PRODUCTS



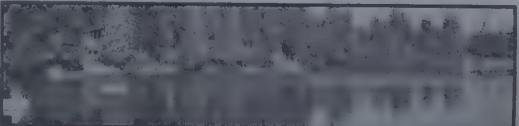
"It is important that white people are reminded of their creativity; remember, you need a Mac to creatively check e-mail, creatively check websites, and creatively watch DVDs on planes. White people also need iPods, iPhones, Apple TV, AirPort, and anything else that Apple will produce, because they need to express their uniqueness by purchasing everything that a publicly traded company produces."

#### PLAYS



"In spite of plays having minimal sets, no special effects, an intermission, and a higher admission price, white people believe that live theatre is essential to any cultured city. It is not known if white people actually enjoy plays or if they are just victims of massive peer pressure from the 75 per cent of white people who have acted in a play at some point in their life."

#### LIVING BY THE WATER



"It is hardly a secret that all white people love being near water. And why wouldn't they? It provides so many of the activities that they love – swimming, kayaking, canoeing, sailing – and it's a perfect place to read. Let's not gloss over that last point. White people love to be near a body of water so they can read a book while sitting nearby. The process of reading is somehow heightened through the process of doing it near water. Extreme reading!"

#### PUBLIC TRANSPORTATION THAT IS NOT A BUS



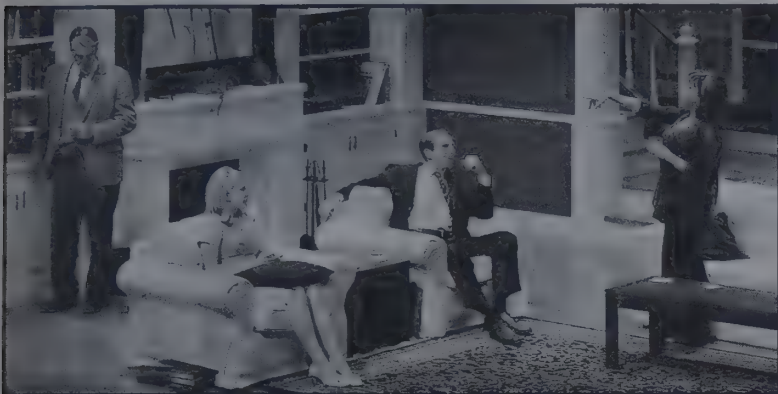
"White people all support the idea of public transportation and will be happy to tell you about how subways and streetcars/trams have helped to energize cities like Chicago and Portland and how they hope that one day they can live in a city where they will be car-free. But it's best to understand that white people do not recognize public transit as a viable option until a subway line is built that runs directly from their house to their work. Until that time, public transportation is a luxury only for New Yorkers and Europeans, sort of like opera."

#### KNOWING WHAT'S BEST FOR POOR PEOPLE



"White people spend a lot of time worrying about poor people. They feel guilty and sad that poor people shop at Wal-Mart instead of Whole Foods, that they vote Republican instead of Democratic, that they go to community college or get a job instead of studying art at college. Deep down, white people believe that, if given money and education, all poor people would be exactly like them. In fact, the only reason that poor people make the choices they do is because they have not been given the means to make the right choices and care about the right things."

# George And Martha, Quote Machines



...And That's How You Play "Get The Guests" | The cast of *Who's Afraid of Virginia Woolf?* prepares for a long night of barbed dialogue. PHOTO SUPPLIED

## THE CAST OF *WHO'S AFRAID OF VIRGINIA WOOLF?* PICKS THE PLAY'S CHOICEST BITS OF DIALOGUE

### WHO'S AFRAID OF VIRGINIA WOOLF?

Directed by Rob Moffatt. Written by Edward Albee. Starring David Ley, Linda Quibell, Eric Myland, Ava Marcus, Timms Centre for the Arts (University of Alberta), Sept. 18-27. Tickets: 420-1751/www.toonthesquare.ca

Let's be bold: Edward Albee's 1962 magnum opus *Who's Afraid of Virginia Woolf?* may be the most quotable play since *Hamlet*. And while much of Albee's dialogue may not equal Shakespeare in terms of poetry, he far outpaces him when it comes to sheer bitchiness. Take the moment where Martha repeatedly calls her husband George a "great big flop" for not having climbed higher in his university's history department, and he smashes a bottle against a table – to which Martha cruelly remarks, "I hope that was an empty bottle. George. You don't want

to waste good liquor – not on your salary."

Virginia Woolf is quotable both when it's vulgar (it's the play that added "hump the hostess" to the North American lexicon and made "monkey nipples" a term of endearment) and when it's avoiding vulgarity (as when George refers to the bathroom as "the euphemism"). It's even quotable when it's quoting other sources, as when Martha imitates Bette Davis in *Beyond the Forest* saying, "What... a... dump!" at the top of Act One.

Accordingly, *SEE* asked the four cast members of Studio Theatre's production of *Virginia Woolf*, as well as director Rob Moffatt, to name their favourite lines of dialogue from the play – either their own or someone else's.

### LINDA QUIBELL (MARTHA)

"I have lots of great moments, but for me, the best part is in the second act where George and I are declar-

ing war on each other. I do think all of that friction and that anger between them comes out of a tremendous amount of love, which is easy to forget about. But I think there's a moment in there where they're not reconciling, but they're at their most honest with each other. But it doesn't work, and so they declare war on each other and go off. That's the moment for me: when they say "Total war?" "Total."

### DAVID LEY (GEORGE)

"I have all sorts of tremendous literary moments. I love how I respond to Nick telling me 'Up yours.' It's brilliant. He brings in the *dies irae* – 'And what do the trumpets sound?' 'Up yours.'" I mean, I've been basically saying 'Up yours' too all night, but I've been doing it a helluva lot more creatively than that! And I love the whole 'And that's how you play "get the guests" speech, that whole allegorical story about Honey's hysterical pregnancy. It's like,

two pages of text just to get to the punchline, which is 'And then the puff went down.' It's wonderfully juicy and extremely horrible and deliciously ugly and creatively mean at the same time."

### AVA MARCUS (HONEY)

"My favourite line is one where I'm not onstage. It's one of George's lines at the end of the second act where he talks about 'the West, encumbered by crippling alliances and burdened by a morality too rigid to accommodate itself to the swing of events will eventually fall.' It's from *Decline of the West*, but the idea that the empire will always fall is so juicy. I don't know if I'm just apocalyptic, but I think the idea that the West's life cycle is in decline is very resonant nowadays."

### ERIC NYLAND (NICK)

"I really like Martha's line to George in Act One: 'I swear, if you existed, I'd divorce you.' It's so funny, but it's also a play that's so much about things that don't exist. It's brought in so subtly; the line has huge resonance that's not immediately apparent. That's the one that sticks out for me."

### ROB MOFFATT (DIRECTOR)

"I picked George's line from Act Three: 'When you get down to the bone, all the way down, there's something inside the bone – the marrow. That's what you've got to get at.' I think the characters are boring down into the core of their being. And just when you think there's nowhere else to go, the play goes even further. The play is so deep. There are only four characters, but it's epic, it's operatic. The dimensions are beguiling."

## EXHIBITS

**BRILLIANT STROKES II OF A MUSEUM GALLERY A, 87 AVE. AND 117TH ST., SEP. 18 – JAN. 24** Chinese paintings from the Macgillivray Art Collection.

**BUILDING MY HOUSE** LATITUDE 53, 10248 106TH ST., SEP. 20-OCT. 18 Hand printed panels by Rebekah Miller focussing on the concept of the dream house. Info: www.latitude53.org

**(CAW) I HARCOURT HOUSE GALLERY 3RD FL., 10215 117TH ST., SEP. 12-OCT. 11** Snapshots by Shantael Sleight capturing a day in the life of a cow. Info: www.harcourthouse.ab.ca/780-426-4150

**DESIGN FOR A DIALOGUE** LATITUDE 53, 10248 106TH ST., SEP. 20-OCT. 18 Works by Futura and Besnik Haxhillari. Through transparent objects, paintings, photographs and actions and intertwining them with video projections they explore the different levels of Dialogue: between them, between body and image, between individuals, cultures and ideas. Info: www.latitude53.org

**EARTHBOUND SCOTT GALLERY, 10411 124TH ST., SEP. 6-23** Abstract paintings by Arlene Wasylchuk. Info: www.scottgallery.com

**EDMONTON EXPLORED ART GALLERY OF ALBERTA, ENTERPRISE SQUARE, #100 10230 JASPER AVE. SEP. 6-NOV. 2** A collection of works addressing the nature of graffiti. Curated by Amy Fung. Info: www.artgalleryalberta.ca/780-422-6223

**FACE THE NATION ART GALLERY OF ALBERTA, ENTERPRISE SQUARE, #100 10230 JASPER AVE.** New portraits of the past by contemporary Aboriginal artists. Info: www.artgalleryalberta.ca/780-422-6223

**FLORESCENCE ALBERTA CRAFT COUNCIL, 10186 106TH ST., SEP. 6-OCT. 18** New work by ceramic artist Candice Ring. Info: www.albertacraft.ab.ca/780-488-6611

**IMPRESSION ART GALLERY OF ALBERTA, ENTERPRISE SQUARE, #100 10230 JASPER AVE. SEP. 4-NOV. 2** Highlights from the AGA's collection of prints, dating from the 18th century to the present day. Info: www.artgalleryalberta.ca/780-422-6223

**NANABOZHO SUN AND MOON VISIONARIES GALLERY AND STUDIO, 12225 117TH AVE., SEP. 12-OCT. 31** The trickster rabbit. A series of canvases and carvings by Jason Carter. Info: www.sunandmoongallery.com

**THE SWIMMERS HARCOURT HOUSE GALLERY, 3RD FL., 10215 117TH ST., SEP. 12-OCT. 11** A video installation by Christophe Jivraj portraying disabled and able-bodied swimmers at a Montreal pool. Info: www.harcourthouse.ab.ca/780-426-4150

**WORKS OF A RENAISSANCE MASTER: THE PRINTS OF ALBRECHT DÜRER ART GALLERY OF ALBERTA, ENTERPRISE SQUARE, #100 10230 JASPER AVE., SEP. 4-NOV. 2** rarely exhibited works spanning Dürer's career. Info: www.artgalleryalberta.ca/780-422-6223

## DANCE

**PETER PAN JUBILEE AUDITORIUM, 11455 87 AVE., SEP. 23-24** Choreographed by Jordan Morris the Alberta Ballet performs the classic fable of fairies, pirates and lost boys – Peter Pan. Tickets thru www.ticketmaster.ca/780-451-8000

**RODA DE CAPOEIRA SATURDAYS, 12 P.M., CAPOEIRA ACADEMY, 10540 JASPER AVE.** A free performance of Capoeira, a Brazilian mix of dance, martial arts and music, invented by African slaves. Info: www.capeoiraedmonton.ca/780-709-3500

## THEATRE

**ALIAS GODOT THE ROXY THEATRE, 10708 124TH ST., SEP. 25-OCT. 12** Bradley Moss directs Julien Arnold, Brian Dooley, Colin Doyle, James Hamilton and Christopher Schult. In Brendan Gall's cop comedy based in post-9/11 New York. Shows run Tue-Sat 8 p.m., Sun 2 p.m. Tickets and info: 780-453-2440

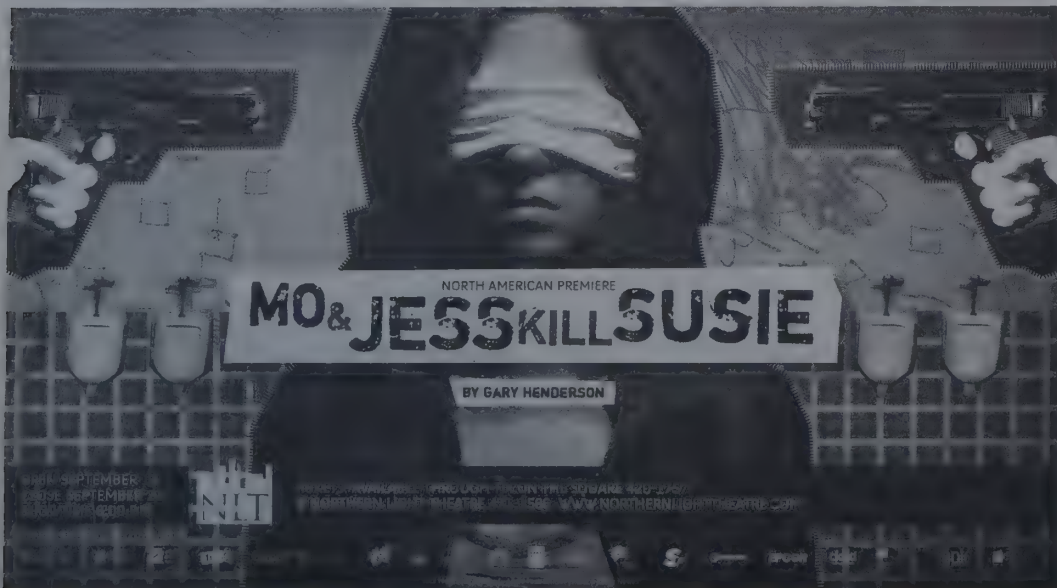
**ALIEN CREATURE: A VISITATION FROM GWENDOLYN MACEWEN AZIMUTH THEATRE, 11315 106TH AVE., SEP. 18-OCT. 5** Co-directed by Laura Raboud and Fawnda Mithrus, the Azimuth Theatre presents the tragic story of Canadian poet Gwendolyn MacEwen (played by Laurissa Kalinowsky). Shows Thu-Sat nightly at 8 p.m. with Sun matinees on Sep. 21, 28 and Oct. 5 at 2 p.m. All tickets pay what you can. Info: www.theothertheatre.ca

**CATS JUBILEE AUDITORIUM, 11455 87 AVE., SEP. 20-OCT. 5** Tim Rice and Andrew Lloyd Webber's feline musical makes another Edmonton stop. Info: www.jubileeauditorium.com/www.ticketmaster.ca

**MO & JESS KILL SUSIE THE THIRD SPACE, 1516 103RD ST., SEP. 11** Trevor Schmidt directs Amy Matsyo, Lora Brownell and Amanda Bergen in the North American premiere of New Zealand playwright Gary Henderson's intense drama about two women who must face down the authorities after taking a white police woman hostage. Info: www.northernlighttheatre.com

**PRIDE AND PREJUDICE SHOKTOR THEATRE, THE CITADEL, 9828 101A AVE., SEP. 20-OCT. 12, 7:30 P.M.** Bob Baker directs Lally Cadeau, James MacDonald and Tom Wood in Tom Wood's new stage version of Jane Austen's classic novel. Info: www.citadeltheatre.com

**WHO'S AFRAID OF VIRGINIA WOOLF? TIMMS CENTRE FOR THE ARTS (UNIVERSITY OF ALBERTA), SEP. 18 – 27, 7:30 P.M.** Rob Moffatt directs Edward Albee's classic play about one very long night in the lives of a history professor, his harid wife, and the young couple they invite to their home. Info: www.studiotheatre.ca or call 780-492-6710





THEATRE REVIEW • **HOSTAGE CRISIS** • BY KATHLEEN BELL | 628 words

# Sledgehammer Or Baseball Bat?

**WHATEVER METAPHOR YOU PREFER, *MO & JESS KILL SUSIE* DELIVERS A POWERFUL SMACK TO YOUR FACE**

**MO & JESS KILL SUSIE**

Directed by Trevor Schmidt. Written by Gary Henderson. Starring Amy Matysio, Amanda Bergen, Lora Brovold. The Third Space (11516-103 St.). To Sept. 21. Tickets available through the NLT box office (477-1586) or TIX on the Square (420-1757/tixonthesquare.ca).

★★★☆☆

Achtung, theatregoers: *Mo & Jess Kill Susie* is one disturbing play. Viewer discretion is advised. That being said, the problem a play like this poses for a reviewer is that "disturbing" doesn't fit nicely on the continuum of good to bad. Being shocked, agitated, and pushed is rarely an enjoyable experience; nevertheless, it's the experience the cast and crew at the Northern Light Theatre company were going for.

They've picked up a sledgehammer of a play from award-winning New Zealand playwright Gary Henderson, and where it hits, it hits hard. It's the story of *Mo* and *Jess* (Amy Matysio and Amanda Bergen), two women holding a female cop hostage as the trump card in a loosely alluded-to standoff between Native Americans and the police. But the tense situation is more of a dramatic

pretext for digging out the dirty secrets, the troubling pasts, and the emotional nooses each of the three characters is working on hanging themselves with.

In a dingy, graffiti-smeared men's room, the women circle each other. Lora Brovold, who gets bloodied up in the role of *Susie* the cop, deserves special mention for spending half the play lying perfectly still with her hands tied behind her back – not a twitch, not a quiver. And once the chloroform wears off, Brovold makes the most of her character's conscious state, feeling her way around the stage, giving movement to a character whose blindfold, injuries, and bindings could have easily left her stuck in one spot.

Matysio, as the gun-lovin' gal who revels in walking the edge of insanity, is charged with saying some of the most upsetting words ever, in the history of the world, and she lands them, in an "I wish I never had to hear those words come out of anyone's mouth, does this chair have an emergency exit" kinda way. Finally, Bergen holds it all together, bringing reason and sensitivity to this harsh, hard playground.

Difficult art is like being hit in the face with a bat – it's disorienting, painful, and in most cases you wish it had never happened. The cast of *Mo*

& *Jess* take plenty of swings at the audience and most of the time they crack us square in the jaw – which is not an experience I like to line up for unless I get something other than a broken face out of the deal. Shocking an audience isn't enough; the work also needs to reveal larger social problems while provoking conversation and ideas.

Henderson's script did get me thinking, but more about the script itself. There are some moments when the language we've come to expect from these characters is discarded, replaced by overly eloquent exposition about the past – and many of these speeches, to my mind, strain credulity.

Late in the play, for example, *Susie* gets her turn to pontificate on the nature of humanity; her philosophy is that "pain changes everything." Her evidence to support this claim is a story involving a young boy she'd arrested. Confused, vulnerable, angry, the kid clocked his captor. *Susie*, in turn, hit him over the head with a chair, maintaining that the pain drove her to such an animalistic reaction. Hitting a kid with chair? Maybe this is just me, but when I'm in pain I normally clutch the affected body part, while whining and writhing on the floor. I don't start bashing chairs around like *The Hulk*.



**Smoking In The Boys' Room** | The cast of *Mo & Jess Kill Susie* light up the NLT stage. PHOTO BY MERYL SMITH/LAWTON

Still, the performances are so captivating they almost make such fractures in what's reasonable for an audience to accept invisible... but they're there. And instead of leaving

the theatre thinking about the socio-political issues the piece raises, I found myself wondering why I'd just spent more than an hour letting myself get smacked around.

CROSSTALK • **VISUAL ARTS** | 175 words

## Prints And The Revolution?



**ART BOX** **MANDY ESPEZEL & JILL STANTON**  
**JILL AND MANDY LOVE THE**  
**IDEA OF USING PRINTS TO CELEBRATE U OF A'S CENTENNIAL**  
**... EVEN IF THE SHOW LACKS**  
**UNITY**

The University of Alberta turns a ripe 100 years old this year, and to celebrate, the printmaking department has created *Agave*, an exhibition showcasing work by some of its best and brightest.

**Jill:** Mandy! The University is a century old! According to my post-Confederation Canadian history course, that's only about three years younger than Alberta itself! What better way (other than the giant cake that was served on the first day of school that I seemed to have missed out on) to mark the occasion than with a portfolio of hand-produced prints



**The Turner Prize** | Lisa Turner's print "Teether" is one of the highlights of *Agave* at FAB Gallery. IMAGE BY LISA TURNER

created by artists who either live here permanently or have had a hand in its soil at some point in time. Hooray!

**Mandy:** Actually, the whole idea seems a bit odd to me. I like that the print department got together and did this, but I wonder where it came from? Who thought, "Our school is 100 years old – let's get our artists together and make an edition of 34 prints each to celebrate"? Hell yes!

**Jill:** Ha! I think that we should be making portfolio prints for pretty

much every occasion. (Get cracking on my next birthday, everyone!) But I found that the show was a bit disjointed. As individually beautiful as they all were, what are their relationships to the university, or even Alberta? I was really hoping for some Alberta-esque landscapes, prairie scenes, prairie dogs, people being crushed by the immense cost of textbooks... but instead the only thing that the prints have in common is the fact that they were all produced at the top-of-the-line facility located at the U of A. Thinking that my sometimes-dense brain was missing something integral, I checked the curatorial statement for the show; it claimed that the group was inspired by biology, arts, science – things you learn in school, I guess. But that includes... well, *everything*, doesn't it?

**Mandy:** That was my impression as well. There was no kind of unifying theme within the work that one might expect from an exhibition built around, and for, such a specific event. Other than, of course, that they were all similar in size. Individually, though, there were some rather wonderful images. Did any-

thing stand out for you?

**Jill:** I'm always a big fan of Lisa Turner's work, and her poppy print "Teether" was no exception. Steven Dixon's photogravure work is always really interesting and kind of uncomfortable. And Matthew Rangel's specimen-like "Excerpt" was excellent – and, I would argue, probably the most relevant to the show itself. How about you?

**Mandy:** Joseph Banh's print "My (Art) Education" really caught my attention. Quoting Proust in a cartoon speech bubble while Proust describes the wisdom of quoting – that's just all sorts of fantastic to me. It was also unusual in its style, at least unusual considering the more prevalent aesthetic tendencies within the department. But since neither of us found that the theme this exhibition was built around came through in the work, do you think there is reason to be disappointed? Sadly, *Agave* comes off as slightly self-indulgent to me.

**Jill:** I would say that "self-indulgent" would be a word to describe it. It's too bad, too, because what a great idea around which to base a group of prints! What solid, gripping imagery

there could be! One consoling factor, though is the way the show seems at first to be a typical U of A printmaking exhibition, all black-and-white all the time, with monochromatic works dominating the first half of the show. But as you wrap around the wall, you're pleasantly surprised to see several colour works in the little nook at the back. Wow! My only complaint would be that I wished the colour and black-and-white prints were interspersed, so you could immediately see the variety.

**Mandy:** Fundamentally, the exhibit is a representation of each individual artist's own work, executed within specific dimensions and numbers of editions. It's not surprising, then, that the work is individually strong, but disconnected as a group. I guess I don't really understand the motivation behind the show, other than just "Here's samples of the work contemporary printmakers involved with the U of A are making." Maybe it wasn't intended to be more than that.

**Jill:** I really wanted prairie dogs!

*Agave will be on display at the FAB Gallery until Sept. 27.*

# Bob Baker's Top Five List

**THE CITADEL ARTISTIC DIRECTOR DISCUSSES THE DECADE'S LANDMARK SHOWS... PLUS TWO THAT FELL SHORT**

## PRIDE AND PREJUDICE

Directed by Bob Baker. Written by Tom Wood, adapted from the novel by Jane Austen. Starring Lailly Cadeau, James Macdonald, Tim Koetting. Shooter Theatre, The Citadel, Sep. 20-Oct. 12. Tickets: 425-1820.

"I had to be reminded it was my 10th season, to be honest," says Bob Baker, who really is celebrating a full decade as the artistic director of Citadel Theatre.

Is he merely being disingenuous. Well, let's give him the benefit of the doubt — after all, he's just spent more than two months working at the Banff Centre, building a curriculum designed to give an extra level of intensive training to 14 young actors from across the country. The program is sort of a bridge between theatre school and the professional theatre world, and it all culminates in the first show of the Citadel season, a new stage version of Jane Austen's *Pride and Prejudice* by Tom Wood. "It's been 12 hours a day, six days a week for two months," Baker says. "And now we're back home rehears-

ing *Pride and Prejudice*, an adaptation of a very sprawling novel with a lot of locations and lot of changes in scenery. It's been non-stop."

Luckily, Baker found time to look back on the shows he's directed over the last 10 years and share his thoughts about his five favourites... plus a couple of disappointments.

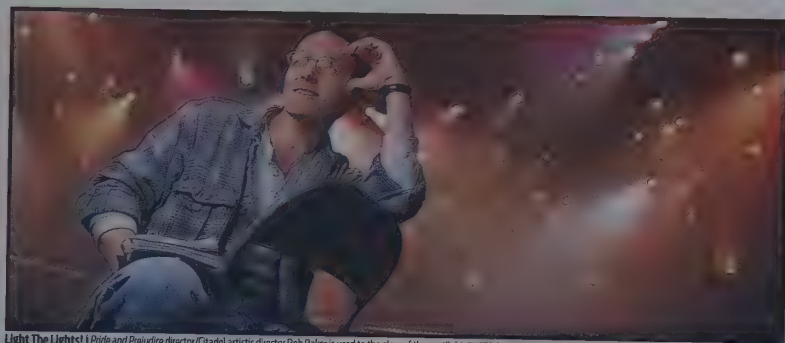
## POPCORN (1999)

"In my first season, I started off directing three plays in a row: *Picasso at the Lapin Agile*, *Popcorn*, and *Into the Woods*. Which is kind of crazy, but why not? *Popcorn* was the kind of play I love to do — take something that appears to be superficial and then find out what the guts of it are and make it more substantial and visceral. And of course, you had Jan Alexandra Smith on an all-white set soaking in her own blood for half an hour, and then exploding an aquarium over her head — I think one of the funniest things I've ever seen in my life was the first time we had all that water come down on her head."

## A CHRISTMAS CAROL

(2000-PRESENT)

"A *Christmas Carol* is probably a career high. It was so ambitious — all those actors, all that scenery, all those costumes — and we got it there in the amount of time we had, without any extra rehearsal time or tech time. And in subsequent years, all we really did was finesse the costumes and sets; there was nothing that we needed to go in and fix. I was well aware that a lot of other theatre companies do A *Christmas Carol* at that time of year, but I wanted something that if they came year after year, they'd still be getting their money's worth. And the percentage



Light The Lights! | *Pride and Prejudice* director/Citadel artistic director Bob Baker is used to the glare of the spotlight. PHOTO SUPPLIED

of people who come see it who've never been to the theatre before is growing every year."

## CABARET (2001)/WEST SIDE STORY (2005)

"If I had to choose between these two, I don't know which one I'd pick. They were both such satisfying, fulfilling journeys. I'm using these words a lot, but they were such visceral and substantial takes on shows that people thought they knew. *Cabaret* especially was fun, to infect that room with that decadence, that sensuality, that depravity — and have it be entertaining. I've seen so many productions of *Cabaret* where the cast is just 'pretending to be,' but I thought ours was really powerful and sexy. My only miscalculation may have been putting the musical at the start of the season, which is the only time I've done that. Had it been later in the season, it probably would have run for another two or three weeks."

## CAT ON A HOT TIN ROOF (2004)

"This was a tremendously satisfy-

ing experience personally. The four leads in that show — Jan Alexandra Smith, John Ulyatt, Tom Wood, and Maralyn Ryan — all went to places I've never seen them go before. I'd never done Tennessee Williams before, and while I'm not sure I got the absolute essence of the play, I can't imagine a more tortured Brick or a more pathetic Big Daddy. And Maralyn! I've never seen Maralyn disappear into a role like that before."

## PRESENT LAUGHTER (2002)

"I was really proud to do Noël Coward on the mainstage and to make it real. I think we really nailed the elegance of the period, but made it relevant. Coward is very hard to do, because every actor has their own idea of the style it's supposed to require, but for me, the important thing to ask is 'What is the story? Who are these people?' I was really pleased to freshen that play up and make it relevant — not that it was topical, necessarily, but that the emotions of the situation spoke to the people in the room, whether they were in their

20s or their 50s."

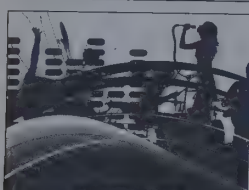
As for the disappointments...

## MEASURE FOR MEASURE (2004)

"I thought we really nailed this show, but I was disappointed in the fact that, because it wasn't a recognizable Shakespeare title, it didn't perform well at the box office. It's not often done, and it's dark, and of course we did it dark and had a man putting his hand up a nun's habit and that was our curtain. But the schools didn't come because the teachers were afraid of the material. I don't know; I just thought it should have been seen by a bigger audience."

## VANYA (2005)

"I think I let down that production. I don't know that I had the heartbeat of that show in me going in. I always felt like I was chasing it in the production. Maybe I felt intimidated by people's expectations of Chekhov. That's one that I've always thought, 'Give me another crack at that show! Now I know how to do it!'"



## TOP 10 MOBILE DOWNLOADS

- 1 I Kissed A Girl, Katy Perry
- 2 Just Dance, Lady Gaga
- 3 Disturbia, Rihanna
- 4 When I Grow Up, The Pussycat Dolls
- 5 Lollipop, Lil Wayne
- 6 A Milli, Lil Wayne
- 7 In the Ayer, Flo Rida
- 8 Whatever You Like, T.I.
- 9 Dangerous, Kardinal Offishall
- 10 Shake It, Metro Station

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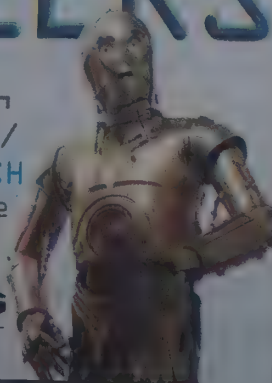
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SEX • FEAST OR FAMINE? | 149 words

# Beyond A Reasonable Drought



MY MESSY BEDROOM JOSEY VOGELS  
**A SEXUAL DRY SPELL CAN  
 HELP YOU FOCUS ON YOUR OWN  
 LIFE ... OR KEEP YOU FROM FO-  
 CUSING ON ANYTHING AT ALL**

"Everyone should have to go through a dry spell at some point in their life," Miss Cute-as-a-Button was telling me as I was half paying attention and half eyeballing the cute redhead shooting pool across the bar. (Hey, I'm still allowed to look.)

"So what's the longest you've gone?" I ask her.

"A month," she admits, rather

are. That's what makes people so uncomfortable with the question. Two years is pretty much the limit. No one, in my experience, will admit to longer than that.

"My longest dry spell was nine months," another attractive female friend confesses. "It was hell. I became such a mean person, my family was considering taking up a collection to get me some. I was in such a state. I felt like, 'What's wrong with me?' And the wear and tear on my vibrator, I tell ya...."

Obviously, some of us are better at doing without than others. For some, two weeks sends them into a panic. For others, sexlessness is less frightening.

My longest dry spell (besides the first 14 years of my life) is eight months, when I first moved to Montreal to attend university at age 25. Fresh out of a relationship in To-

yourself with the money you saved on gifts for him), you lose your permanent bed warmer and have to face the winter drought with the rest of the not-getting-angry.

Sometimes, though, it's better to not have sex than to just have sex for sex's sake. Sure, the idea of an orgasm induced by someone other than yourself can be tempting, but

then you think about all that stuff you have to deal with after you come and it can seem like such a bother. Better to wait it out for someone you can at least stand to be around for a while.

But sometimes it's tough. Especially if you've been burned badly. There's often an overwhelming desire to jump the bones of the

first person who will have you in an attempt to erase the physical imprint of the person who burned you. It's an option, but I suspect it's better to wait at least until your wounds have, if not healed entirely then at least scabbed over. If need be, some harmless flirtation and a crush or two can usually get you by.

**INEVITABLY, THE DULL ACHE IN THE REGION FROM YOUR  
 HIPS TO THE TOPS OF YOUR THIGHS TAKES OVER AND YOU  
 FIND YOURSELF SCANNING THE BAR, THE BUS — YES, EVEN  
 THE LAUNDROMAT. SUDDENLY, 18-YEAR-OLDS DON'T  
 SEEM LIKE SUCH A BAD IDEA.**

sheepishly. My rolling eyes prompt her to quickly add, "But I'm still young! I haven't experienced a real dry spell yet."

Truth is, women who look like her don't ever have to do without for very long. Not if they don't want to. And who ever really wants to go without sex for long periods of time?

"I actually enjoy the occasional dry spell," a friend tells me. "When I don't have sex for a while, I focus on my own stuff." Easy for her to say. She's in a long-term relationship and getting some regularly.

Theoretically, though, she's right. As another not-getting-any friend confides, "Going without sex is great when you get into that phase where you really don't think about it all that much because you are too busy thinking about the story you're writing, what you are going to cook for dinner, what you overheard at a restaurant. Basically, when you are into the rest of your life."

Inevitably, though, the dull ache in the region from your hips to the tops of your thighs takes over and you find yourself scanning the bar, the bus — yes, even the laundromat (even though it seemed ridiculous when *Cosmo* suggested it as a great place to meet men). Before you know it, your standards are all out of whack. Suddenly, 18-year-olds don't seem like such a bad idea, and grey hair is more carefully considered.

And it's hard not to correlate the length of time you've gone without sex with how much of a loser you

ronto, in a new city with no friends and surrounded by 18-year-olds, I eventually had no choice. So what if he had to phone his parents afterwards to tell them he was staying "with a friend"? The spell was broken. I had a good run of lovers that summer.

Summer's a pretty reliable antidote for dry spells. That's why it's best to time breakups just before summer. It lessens your odds of sexual deprivation.

Breaking up in November (as the relationship before the aforementioned dry spell did) sucks. Not only do you have Christmas to contend with (although you can comfort

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SEX • ADVICE | 1240 words

# Citizens, It's Time To Ban The "What?!?" Bomb



**Savage Love Dan Savage**  
**THAT KNEE-JERK DISPLAY**  
**OF SHOCK COULD KEEP YOU**  
**FROM HAVING A GREAT, UNIQUE**  
**SEXUAL EXPERIENCE**

Is it possible for a man to insert his balls into a woman? It's a topic I don't want to Google. A few months ago, I was making out with a guy and he whispered to me that he wanted to insert his balls into me. I said, "What?!?" and he moved on to other things. I've shared this story with a couple of girlfriends. After laughing, they all said they've never heard of such a thing. Are we prudes, or is this something I'm missing out on?

Reconsidering In Toronto

Nothing shrivels the ol' dick quite as quickly as the "What?!?" bomb.

There the guy was, boned for you, and he was brave enough to put his desires out there, to make himself vulnerable (which is what the ladies are always saying they want, right?), and you lobbed the ol' "What?!?" bomb at him and made him feel like a freak. Is it any wonder that he quickly moved on to "other things" and, one would hope, better sex partners?

And that's too bad. RIT, because it sounds like you may have been a little curious, maybe even tempted, by his request. I mean, here you are, all these months later, wondering what that "What?!?" caused you to miss out on. But before I fill you in — or stuff it in — let's pause to consider just what prompted you to toss out that "What?!?" bomb in the first place.

You're not the first person whose first reaction to an unexpected request is "What?!?" Many of us feel obliged — even the sexually adventurous among us — to go on the record with slight-to-mild-to-royal shock when a new partner presents us with a request for something besides standard-issue sex organ stuffed in standard-issue orifice. Our

shock — real, feigned, or exaggerated — allows us to establish our moral superiority while placing the other person in a weaker position. It forces the other person to acknowledge that he or she is the bigger pervert and that we, by even contemplating indulging his or her kinks, are doing that person a favor. Tragically for all involved, most people on the receiving end of a "What?!?" emerge less likely to share their kinks with future sex partners, resulting in less interesting sex lives for all.

Onto your question: Yeah, a guy can insert his balls into a vagina — or an anus, or a mouth, or the seventh hole of the Augusta National golf course. Some guys like to do it loose; they pack the sack in by hand and the orifice then closes around their sacks, above their balls. These guys derive pleasure from having their balls trapped and tugged. Other guys like to wrap their scabbie bags with a short length of soft rope or a rubber sheath; this pushes their nuts down to the bottom of their sacks and creates, essentially, a firmer, more-easily-inserted, temporarily phallus-shaped sack that they can literally fuck the shit out of you with.

So here's what you missed out on, RIT: a safe and unique sexual experience with a guy who isn't afraid of his own desires but is, it seems, too easily spooked by the odd "What?!?" Who knows? Maybe he was "the one," but your reaction to his kink prompted him to go off in search of more indulgent, less-sex-negative partners.

Your loss, I'd say.

**Tell me the name of my fetish! In intimate situations, all I want is**

the foreplay portion of a hookup: kissing, petting, dry humping. But it goes no further than both parties being shirtless, i.e., no oral, no penetration, no getting off. Is there a name for this fetish? My Own Crazy Kink

Indeed there is, MOCK. It's called "second base."

At a recent party in Paris, I fucked a Spanish girl in an inflatable igloo. As we were going at it — standing up, from behind, clothes mostly on — she put her fingers in her ass. Being the gentleman I am, I asked if she'd prefer something (slightly) more substantial in there. She said yes; I put it in. After a few minutes, I began to smell something foul. I prayed to the God I don't believe exists that it wasn't what I suspected. I finally looked down and saw that her ass and my dick were covered in brown. On the verge of vomiting, I tried to stay calm and make what I would consider to be a traumatic situation for her a little less embarrassing.

Thing is, she wasn't embarrassed. She didn't seem to mind. In fact, after I lost my erection, removed my socks and underwear and used them to try to clean things up, she sucked me off. The next day, I received a text from her saying that she had a great time. No apology for shitting on me, no quip to lighten things up. I'd suspect that she forgot the whole ordeal (she was drunk), but I'm confident that despite my efforts to clean up, she awoke the next day with shit on

her person and skirt. In the days since, my sympathy for the cute little thing has turned into resentment. Shouldn't she have known she had to poop? Shouldn't she have apologized? Shitty Shitty Bang Bang

You did all the right things after that Spanish tramp shit on you — and we're talking shit here, not a splash or two of santorum. You pulled out, you cleaned up, you moved on to something else. Some folks would've freaked but, eh, those folks don't get it. You can put lipstick on an ass, my friends, but it's still an ass. Shit happens, as the saying goes. Shit shouldn't happen; it's gross when it does. But when you're fucking ass, shit has to be regarded as a "known known."

The accidental shitter, however, owes the mortified shitee the courtesy of being appropriately mortified; the shitter should also quickly assume all clean-up duties (oral doesn't count); and if the shitee is being cool about it, the shitter should thank the shitee for not making a big deal about it. Based on this girl's actions, SSBB, I'd say she was blind drunk, utterly clueless, into shit, or all of the above. Whatever her major malfunction, SSBB, wipe her number from your phone's memory.

I recently read on Wikipedia (which knows all) that you own Ann Landers' desk. I really enjoyed her column growing up, and now I rather enjoy yours. I'm just wondering how you display the desk, and if you use it when you're doing your own writing. Curious Wikipedian

Wikipedia doesn't know all, CW. For instance, the site incorrectly lists my age: I am 34, not 43. And that picture of me they're using? I may have to sue.

But I do own Ann Landers' desk. I bought it at auction after Landers passed away — after securing an okay from Ann Landers' daughter, Margo Howard — and when I'm not writing Savage Love in a bar, an airport, or an inflatable igloo, I write at Landers' desk. And let me tackle the obvious follow-up question: I've never had sex on Landers' desk, you sick fucks. I can't go so far as to say that Landers' desk has been entirely unmolested since it came into my possession, as I'm not the only person with after-hours access to my offices. But if this desk has been violated, it wasn't by me.

Download the Savage Lovecast (my weekly podcast) every Tuesday at [www.thestranger.com/savage](http://www.thestranger.com/savage). [mail@savagelove.net](mailto:mail@savagelove.net)

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Must be: 18+, single, non-smoker,  
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f. 780.433.3178  
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As part of one of our Fundraising Teams, you will engage in meaningful dialogue in order to raise funds for our select group of non profits. With flexible scheduling, excellent training and scholarships, this is the ideal employment opportunity.

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### NOW HIRING - RETREAD DIVISION GENERAL LABOURERS

We are currently accepting resumes for full time employment in our retread plant. Retreading experience would be an asset, but is not necessary.

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If you would be interested in a career with Kal Tire  
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Only serious applicants please. Own transportation required.



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at 9224 ellerslie road  
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if you have experience in a quick service restaurant environment fast food and wanted to escape the hot grills and grease this job is for you!

- no experience required
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or fax your resume to 459 9619  
email cwechal@talus.blockberry.net



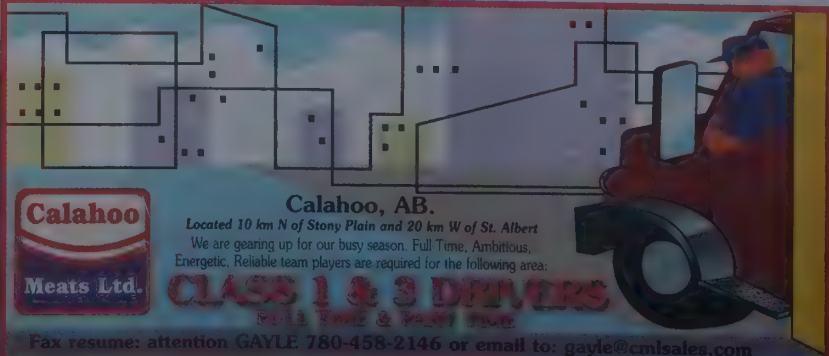
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We are gearing up for our busy season. Full Time, Ambitious, Energetic. Reliable team players are required for the following area:

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FULL TIME & PART TIME

Fax resume: attention GAYLE 780-458-2146 or email to: gayle@cmlsales.com





**100. Coming Events**

**ANTIQUES** 26th Annual LaCombe Antique Show & Sale, September 20 & 21, Saturday 10 - 6 Sunday 10 - 4. LaCombe Recreation Centre, 5210 - 54 Ave. Over 70 vendors. Carwell's 403-434-1614.

**BE YOUR own boss** - Find out how at The Canadian Franchise Association's Discovery Day, Saturday, Sept. 20 at Calgary Marriott, 10 - 4 p.m. Attend free if pre-registered at [www.cfa.ca](http://www.cfa.ca)

**190. Announcements**

**JOIN A SQUARE DANCE CLUB** Fun, fitness, friendship. Easy to learn. If you can walk you can square dance. No special dress requirements. Local information available at: [squaredance@alberta.com](mailto:squaredance@alberta.com).

**200. Business/Invest. Oppor.**

**AAIM LOANS** Money now. Over the phone approvals. Debt consolidation, first, second, third, equipment, mobile, builder. Interim. Anywhere in Alberta. 780-484-9232 Fax 780-484-7345.

**EARN EXTRA CASH** Join Signature Homesites today. Home decor, organizational products and Christmas line. Get started for \$25. Call Lorna after 3 p.m. 780-980-1883.

**EXCITING BUSINESS** Opportunity that can enable the freedom of financial success. Visit [www.mogulnews.com](http://www.mogulnews.com) Call to learn more, about starting your own business. 306-336-2710.

**MONEY MAKER** Local route. No selling on your part. For more info call 1-866-821-2569.

**NEED MONEY FAST** Immediate approval. Credit, age, income are no barriers, debt consolidation, financial financing, home purchase, small business start-up. Consolidated Mortgage and Loans. Members BBB 1-800-452-5858

**WELL ESTABLISHED** auto recycling business. Excellent wholesale & retail clientele. Gross annual sales in excess of \$1,000,000. 6/12 acres located within Dawson Creek, BC city limits. Large inventory. Over 100 vehicles. Asking \$1,295,000. Evenings 1-250-433-7253.

**410. Education/Training**

**BECOME A** published writer with our distance education course. Personal instruction and mentoring from professional writers. Free money-back guarantee. Call for a free brochure. Call 1-800-555-7632; [www.wing-hill.com](http://www.wing-hill.com)

**MASSAGE CAREER** Train at our highly regarded, progressive school and graduate with confidence. Excellence in education, guaranteed! 403-346-1018.

**MASSAGE SCHOOL** starts September 26. Prepare for a well-paid/low-stress career. No need to relocate. Home study plus hands-on monthly tutorials in Calgary or Edmonton. Excellent program. Very affordable. 1-866-491-0574, [www.mwiscaschool.com](http://www.mwiscaschool.com)

**REFLEXOLOGY COURSE**, get your "foot" in the door now! Classes begin Sept. 27/08. Edwards & Holloway, Red Deer. 403-340-1330.

**1005. Help Wanted**

A leading developer and manager of self-storage and other real estate properties in the United States, with facilities in Canada and Europe, SUC-CESS IS MINE is seeking an Accountant, AP or or Highly Skilled Bookkeeper. Candidates must be intelligent, honest, dependable and possess a variety of tasks as well as have a willingness to grow into more responsibility in the next several years as our company grows. Kindly email this address if you have interest in this Success Opportunity. [akurup1@hotmail.com](mailto:akurup1@hotmail.com)

**1005. Help Wanted**

**DIVINE** Decadence is now hiring for Fashion Retail Manager for one of our Whyte Avenue locations. We offer an inspiring and prosperous workplace with competitive salary and health benefits for hard-working, self-motivated, goal-oriented individuals. If you have been a keyholder or Manager before but are looking to gain experience in a more personal and FUN environment, this might be just the ticket. Contact Orissa or Lisa for more information: 780.935.0503 or email [orissa@divineplanet.com](mailto:orissa@divineplanet.com)

**1500. Help Wanted - Alta.**

**ALPINE INSURANCE** hiring licensed customer service representatives (1+ years experience) for Lethbridge, Red Deer, Edmonton. Signing bonus! Hiring Lethbridge Branch Manager. Contact: [alpinensurance.ca](mailto:alpinensurance.ca)

**ARE YOU** a dynamic, mature couple who enjoy working together? Established company hiring husband and wife team. To reside at, operate and maintain retail business in Red Deer. 2 bedroom housing + supply (27K) + commissions (15 - 20K). Email: [marks@pennurlaw.com](mailto:marks@pennurlaw.com) Fax 780-482-1883.

**ATTENTION:** Agricultural Journeyman Parts and Service Technicians. Did you know the John Deere Industrial Equipment dealers pay up to 30% more in hourly wages? Why not join the Brandt Tractor team at one of our 5 locations in Alberta or 21 locations across Western Canada. We are also seeking resident technicians in Drayton Valley, Lac La Biche, Camrose, Vegreville, Cold Lake, Bonnyville and Wetaskiwin. Brandt has been recognized as one of Canada's top 50 Managed Companies for the past 3 years. If you want a great career with a rapidly growing and dynamic company, send your resume to: Brandt Tractor Ltd. Attention: Greg Davidson, 10638 176 St, Edmonton, AB, T5S 1M2. Fax 780-489-6991; [cackland@brandt-tractor.com](mailto:cackland@brandt-tractor.com)

**BUSY OILFIELD** Service Company requires road rig operator \$40/hr, 2nd shift, combo vat operator \$26/82 - \$43.23/hour, rough-necks \$23 - \$30/hour. Safety bonuses. Fax resume 780-860-1030. Phone 780-842-7072.

**CAREER OPPORTUNITY**

Growing steel fabrication shop in sunny southern BC seeks organized, ambitious finishing foreman. Would supervise all aspects including handling, sandblasting, painting, assembly. Salary plus benefits. Fax 250-442-8356; [rob@unilab.ca](mailto:rob@unilab.ca)

**EMERALD TRUCKING**, High Prairie, Alberta is currently seeking Class 1 Drivers. Vacuum Truck Operators and Heavy Duty Mechanics. Fax resume to 780-523-5633

**EXPERIENCED CRUSHER** Operator and experienced loader operator to run closed circuit crushing plant. Frank 780-778-3970; Ben 780-760-6715; Office 1-888-778-4628 or 780-778-7828. Starks Contracting Ltd., Whitecourt, Alberta.

**FEEDLOT EMPLOYEE** wanted for central Alberta feedlot. Accommodations available. Phone 403-746-5737

**FREE PHONE CONNECTIONS!** Limited time offer! Super low monthly rates! Internet and local distance available. No credit checks, fast connections. Phone Factory Reconnect 1-877-336-2274; [www.phonefactory.ca](http://www.phonefactory.ca)

**HAVE FUN** making money as an actor or film extra on Calgary movie sets. All ages required. 403-521-0077.

**INTERESTED** in the Community Newspaper business? Alberta's weekly newspapers are looking for people like you. Post your resume online. FREE. Visit [www.alberta.com/resumes\\_add.php](http://www.alberta.com/resumes_add.php)

**1500. Help Wanted - Alta.**

**JOHN DEERE** AG dealer seeking an experienced parts specialist in High Prairie, Alberta. Dealership is a 3-store dealership (High Prairie, Burnhead and Westlock) which offers a stable workplace with top pay and benefits. Visit our at [www.deere.com](http://www.deere.com). Contact Liz Roberts at 780-349-3391. Fax resume to 780-349-6652 or email [lroberts@deere.com](mailto:lroberts@deere.com)

**JOIN CANADA'S** most unique home party company and earn great money, part-time or full-time. No money collection or deliveries. No experience needed. Visit [www.realtymaximadeasy.com](http://www.realtymaximadeasy.com) or call 1-866-378-4331.

**JOURNEYMAN MECHANIC** required for growing business in Olds, Alberta. Great benefits, PRRP package, Fulltime. Fax resume to Carpro Gator Center 403-556-6461 or email [cgc@telus.net](mailto:cgc@telus.net)

**LOOKING FOR EXPERIENCED** lead truck and winch tractor operators, for southern and northern Alberta. Top wages paid. Fax resume to 780-849-3504.

**MAX MANAGER** \$38,000, annual starting salary, full-time 40 hours per week, 4 weeks paid vacation, health and dental, personal office and infrastructure (telephone, cellphone, internet, computer). The MAX is a multi-purpose facility designed to provide food services as well as education, recreational, and cultural events and opportunities for both the school community and the community at large. The MAX Manager - working in conjunction with the MAX management team and the team and the specialists/Chel - ensures that cafeteria, banquet, banfielding, audiovisual and special event services are well coordinated and implemented; that the facility is well maintained and augmented items merited; and that financial transactions, records and reports are effectively maintained. Candidates are expected to possess strong interpersonal and process skills as well as solid business and computer skills. Visit [www.draytonvalley-max.com](http://www.draytonvalley-max.com) for more information on the MAX. Send resume to Wayne Towney (President - MAX Society) [wtowney@rsd.ca](mailto:wtowney@rsd.ca) 780-542-3407. Mail 4801 - 43 St., Drayton Valley, AB, T1A 1P4.

**NORTHERN SUNRISE** County requires an Assistant Agricultural Fieldman, January 12, 2009 to December 18, 2009. Applicant must have agricultural background or post-secondary training in animal husbandry. \$68,500. For more information contact Audrey Gall at 780-322-3831.

**OUR LARGE** farm team needs a mechanic to help repair, maintain, and operate large farm equipment. Formal training not required. Contact Brett at 306-741-7737 or send resume to 306-778-3938 or email: [amberh@sasktel.net](mailto:amberh@sasktel.net)

**PHARMACIST**, The Rosestow Co-operative Limited in South-west Saskatchewan invites applications for a full-time Pharmacist. The successful candidate will work in a modern, fully computerized pharmaceutical department. Primary duties will include dispensing prescriptions, counseling clients and merchandising. Candidates must possess excellent interpersonal and communication skills. Rosestow, Saskatchewan has a population of 2300 and is located 115 kms southwest of Saskatoon. The community offers a full range of services. The Rosestow Co-op is a part of the multi-billion dollar Co-operative Retailing System and offers a competitive salary and a comprehensive benefits package, along with excellent opportunities for advancement. Please submit a detailed resume along with salary expectations to: General Manager, Rosestow Co-operative Limited, P.O. Box 970, Rosestow, SK, S0L 2V0. Fax 306-882-2210. Email [gm.rosestow@sasktel.net](mailto:gm.rosestow@sasktel.net). The Co-operative wishes to thank all applicants for their interest, but only those selected for an interview will be contacted.

**1500. Help Wanted - Alta.**

**PLUMBER** 3RD or 4th year or journeyman required immediately. Must have service experience. Fax resume or call 780-986-2132. Geo. A. McLeod Plumbing (Leduc)

**REPORTING/EDITOR** Weekly rural newspaper. Reporting, sales support (ad features), photography, pagination, Adobe Photoshop iDesign Experience an asset. Apply w/references: Box 489, Vegreville, AB, T9C 1R6. Email: [info@vegobserver.com](mailto:info@vegobserver.com)

**SERVICE MANAGER** (Journeyman) car dealership east central Alberta. Relocation package, competitive salary, benefits package, bonus opportunity. Reply confidential: Box CBX, Camrose, Alberta, 4903 - 49 Ave., Camrose, AB T4A 0M9.

**THE TOWN OF PONIKA** is seeking applications for the Director of Community Services. Visit [www.ponoka.org](http://www.ponoka.org) for details or call 403-763-0130.

**WORK INSIDE** for the winter! Edmonton warehouse jobs - no experience necessary. Good pay and full benefits. Email resume [recruitment@centurylink.com](mailto:recruitment@centurylink.com)

**1600. Volunteers Wanted**

**Dr.'s Appointment Buddy** - Accompany new refugee immigrants to medical appointments giving support and assistance with paperwork. Thursdays, 10:30am to 2:30pm. Transportation not required. Northeast location. Call Leslie @ 432-1137, ext. 357

**Elder Abuse Victim Advocate** - Provide telephone support, information and referral for elderly victims of abuse. Mature volunteers, age 35+, calm manner, and excellent communication skills warranted. Commitment 2-2.5 hours per month & monthly meeting. Monday, Tuesday or Thursday, between 8am to 5pm. Call Hecley III 432-1137, ext. 357

Hecley club requires timekeepers, admission volunteers, Northeast Edmonton. Call 222-5678

**P.A.L.S. Project** Adult Literacy Society needs volunteers! Work with adult students in the Literacy Program. Training, materials, and supplies provided. Call (780) 424-5514

Volunteers needed on September 28th at Fort Edmonton and the Zoo. For information email [rfvolunteer@edmonton.ca](mailto:rfvolunteer@edmonton.ca)

**2001. Acting Classes**

**MODELS, ACTORS, SINGERS, BANDS!** LAS VEGAS CASTING DIRECTOR - IN CALGARY ONE WEEKEND ONLY! Jennifer Moore, independent Casting Director. With 15 years of Talent and Casting Experience, I will be casting for the USA WORLD SHOWCAST Sept 21 This is NOT an acting school pitch! Jennifer will be casting people for this competition! Last years winner walked away with \$100,000! Get discovered by top designers, record labels, Producers just to name a few! Jennifer has casted and provided talent for Charles in Charge, Bay Watch, 90210, Friends, Scrubs, CSI, Just Shoot Me, Gilmore Girls, Charmed, Party of 5, ER, About a Boy, New! Lassie, The Grass Harp, New! Boast, Seinfeld, Touched by an Angel, Sex in the City and MANY MORE! Jennifer will also be teaching a casting workshop! Sept 20th we will cast the top 20% of the industry! Trade, trade, trade! Needs needed, staling run/stand ends with a question/answer session. Cost for the workshop is only \$75! SPACE IS LIMITED! To register for one or both of these events, call 403-240-7447 TODAY!!

**2005. Artist to Artist** Cast and crew call for short film. No pay. Contact [top@hotmail.com](mailto:top@hotmail.com) for more info. Shooting to begin early November.

Photographer looking for male and female models 18-40 to improve portfolio. CD of photographs and compensation. Call 604-209-6121.

**2005. Artist to Artist**

**Photographer looking for models** Attractive, outgoing females wanted for serious 2009 calendar project. No experience necessary. Contact (780) 604-5621

**2010. Musicians Available**

26 y/o guitarist of three years interested in punk/rock/reggae or reggae ready to jam with some peeps with similar musical interests. Home phone number: (780) 637-9252

Drummer looking for a kick-ass rock band or players to form. Infill AC/DC, Rush, Ozzy, Zeppelin. Edmonton [todd\\_hjrn@hotmail.com](mailto:todd_hjrn@hotmail.com) 780.761.1969

Female singer/guitarist looking for members to form original band. Infill PJ Harvey, Cocteau Twins. Contact Andrea at (780) 488-2596 or [acwille8@hotmail.com](mailto:acwille8@hotmail.com)

Ryan Coke: (780) 299-9503 Experienced, unique, and talented drummer looking to gig with various bands. Goal is to get back into the performing side of things, the goal here is to volunteer myself for any and all performance groups who may be or want to put on and require a drummer. Can adapt fast to different genres, available for session work and pre-gig rehearsals. NO FULL-TIME BANDS

PLEASE! Influences include Queen, Terry Bozzio, and the Darkness. Also have an extensive singing voice for anyone requiring back-up vocals as well. Sounds like what you need? I'm your guy!

**2020. Musicians Wanted**

Amazania needs drummer. Serious inquiries only. We've played and have some recorded material. Creativity and experience an asset. Call Sean at 900 0888 or email: [amazania@gmail.com](mailto:amazania@gmail.com)

Bass player with vocal abilities needed for original funk blues/rock band. Pro attitude please. Call 636-3171.

Experienced bass player needed for original rock band. Pro gear, attitude and transportation needed. Vocals a big plus. Check [www.thefirstproject.com](http://www.thefirstproject.com) at 819-2181.

GottaGrooveGradeBand wants you to come and rock the blues. Jammin with more to come Ph 435 1127

Guitar/vocals seeks lead guitar, bass, and drums. Influences: Dead/Gravy and Turnergo. Call 780-693-3394.

Looking for a groovy bass player willing to jam at least twice a week. Age 18-25, summer feel music, originals, and covers. GIOS! Also looking for hand percussion. Call 780 651 8479.

Looking for keyboard player, trumpet/saxophone player, lead guitar, and guitar/bass singer. Between ages 18-25. Practice at least 2x a week in St. Albert. Gigs and lots of fun! 6518479 or 291773.

LookingEast seeks 2nd guitarist, reliable and able to practice 2 times a week. [www.myspace.com/lookingeast1](http://www.myspace.com/lookingeast1) 757-9725

Men who like to sing are welcome to join the Grove City Band. Night 7:30 PM Wednesday 24 Sept at Brocton Park School, 501 McLeod Ave. In the evening, call to see if you would like to try a type of singing. Repertoire includes: 4 part harmony and jazz standards. Ample opportunities to be a pool. For more info, contact Cliff Goebel at 780-963-3410 or <http://evg.org/GroveCity>

Musicians Wanted for all-Rock band. Fire and steel required. Demo recorded. Rehearsal Contacts. Call Cody: 975-2719

**2020. Musicians Wanted**

New, clean band rehearsal space. Visit [www.edmontonrehearsal-space.com](http://www.edmontonrehearsal-space.com) or call 780-288-7726.

One and two man cover band needed for Whyte Ave hot spot. Contact Jeremy at 780-660-7719

**ROCK DRUMMER** needed. Bass, Guitar, and Vocals. Need a Hard Hitting Drummer with the Beats to Prove It. No Amateurs. Pros Only. Contact Paul. 780-233-4269

Rum Bros/shadow band looking for a "roadie" Set up/downroad, followspot, drive truck etc! Perfect job! Most gigs are in town. Must be 25+ and in good condition. Clean d'l, and very reliable. Pays between \$300-\$500 per gig. Experience is great but we will train the right guy. Contact [Belman@xstreammusic.com](mailto:Belman@xstreammusic.com) Your chance to be part of a working band.

Vocalist/Songwriter seeks original rock band or players to form. Pros only. Good gear and attitude a must. Call Glen 780 996-3571.

Wanna be a rock star? Looking for experienced bass player and drummer with vocals to form hard rock band. Infill include Chili Peppers, Zepp, Tool and Hendrix. Call Kelly at 780-860-4399 or 250-754-0936.

Wanted: Bass player/singer and drummer for metal band! Influences: Black Label Society, Exodus, Overkill, Testament, Anthrax, Suicidal Tendencies! Call Critter @ 780-434-9349 LEAVE MESSAGE!

**2040. Music Instruction**

Drum Lessons, multiple styles with focus on technique. RDC grad, 20 years experience. West-mount area, good bus routes. 780-474-4627

**2200. Massage Therapy**

**IF YOU'RE TIRED OF INEFFICIENT THERAPY.** Therapeutic Massage. Heidi 1-780-632-3515 (Vegreville) 1-780-686-6139 (Edmonton)

**Mobile Spa & In Call Bodywork Therapy (Lic. & Bonded, 20 yrs. exp., Oliver area) for relaxation and rejuvenation.** Target your stress, aches, poor circulation, toxins and fatigue with aroma-steam, shower, massage, and talk therapy. 428-1965 or 920-1965. By appt.

**SWEDISH - CALIFORNIAN** massage, 20 years experience. Old Strathcona. Also evenings and weekends. Strictly non sexual. Almalta 780-405-8765

**2300. Models**

**Photographer Looking for Models.** Attractive, outgoing females wanted for serious 2009 calendar project. No experience necessary. Contact (780) 604-5621

Looking for a groovy bass player willing to jam at least twice a week. Age 18-25, summer feel music, originals, and covers. GIOS! Also looking for hand percussion. Call 780 651 8479.

Looking for keyboard player, trumpet/saxophone player, lead guitar, and guitar/bass singer. Between ages 18-25. Practice at least 2x a week in St. Albert. Gigs and lots of fun! 6518479 or 291773.

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ASTROLOGY • SEPTEMBER 18 TO 24 • BY THE KID | cruisinthecosmos@hotmail.com

## CRUISIN' THE COSMOS

### PISCES (FEBRUARY 19 - MARCH 20)

As a sea-farin' critter, you should know that you go a lot faster if you follow the flow. The problem is you're presently fightin' it, so you're movin' too slow. Well, right now, there's a big shift in the current - if you're tryin' to avoid it, you'll soon wish you weren't!

### ARIES (MARCH 21 - APRIL 19)

There's always a chance you could get sleazy if things get too easy. That's 'cause you Rams ain't doin' nothin' at all if you ain't buttin' your head against a brick wall. Bustin' barriers is what you do best, and you start goin' soft if there ain't none to test. This week, leave your warm, comfy bed and begin buttin' in - full speed ahead!

### TAURUS (APRIL 20 - MAY 20)

You try your best to keep business and personal matters apart, but when it comes to the big picture, you've got a head and a heart. If you need both simply to function, why should combinin' 'em cause you compunction? This week the line between 'em may blur, but you'll be just fine if your intentions are pure!

### GEMINI (MAY 21 - JUNE 20)

You've always had an active mind, but the big problem now is your inactive behind. That's 'cause complacency is your enemy and, unless you declare war on it, you won't see victory. No matter how attractive it currently feels, this week ain't the time to be coolin' your heels!

### CANCER (JUNE 21 - JULY 22)

When you're the leader, you won't always find unwavering support from those who follow behind. Well, that's just too bad, ain't it? A private may not like the orders from sarge, but they've gotta follow whoever's in charge. This week, don't back down when you're facin' the rank 'n' file's insubordination!

### LEO (JULY 23 - AUGUST 22)

Like all cats, you sure love to be sittin' in the lap o' luxury. Now there ain't nothin' wrong with wantin' to be pampered, but when you're picky about which lap you sit in, your aspirations'll get hampered. That's why, this week, when you get your break, don't be picky - take what you can take!

### VIRGO (AUGUST 23 - SEPTEMBER 22)

You'll get a bitchin' blast o' power this week durin' which your skills'll be at their peak. However, don't get carried away with delusions of grandeur 'cause if you get too cocky, things'll get rocky. Avoid the temptation to overreach or this wave might wash you up on the beach!

### LIBRA (SEPTEMBER 23 - OCTOBER 22)

Although this next little while is gonna be pretty pleasin', remember that to all things there's a season. Make hay while the sun shines, kiddo, 'cause you'll be needin' a whole lotta bales to see you through winter's snow, sleet and hail. Start this week settin' somethin' aside, so through leaner times you can comfortably ride!

### SCORPIO (OCTOBER 23 - NOVEMBER 21)

Now that it's over and the dust has all cleared, you'll find it ain't nearly as bad as you'd feared. Well, here's where the rebuildin' process begins: layin' a brand new foundation by pavin' over old sins. To start, this week you need to open your heart!

### SAGITTARIUS (NOVEMBER 22 - DECEMBER 21)

Sometimes even fish can't figure out why they go with the flow, but they follow it anyway, wherever it goes. Some scaly swimmers, however, ain't so susceptible to this stereotype - check out salmon, who swim upstream. This week, you can buck convention and instead of the flow, follow your heart's intention!

### CAPRICORN (DECEMBER 22 - JANUARY 19)

Ah-oogah! Ah-oogah! It's a red alert! You'd better be ready to put on the hurt! You're about to encounter some stress as someone starts messin' with your success. It may not be one of your life's biggest wars, but this week you've gotta stand to defend what's yours!

### AQUARIUS (JANUARY 20 - FEBRUARY 18)

Everything's great and goin' your way, but you still can't get to sleep at the end of the day. You're like the princess who can't snooze on a big mattress stack, 'cause you feel that pea diggin' into your back. This week, no matter how many mattresses you throw on above, you still won't be comfy till you ain't threatened by love!

You can contact The Kid at cruisinthecosmos@hotmail.com.

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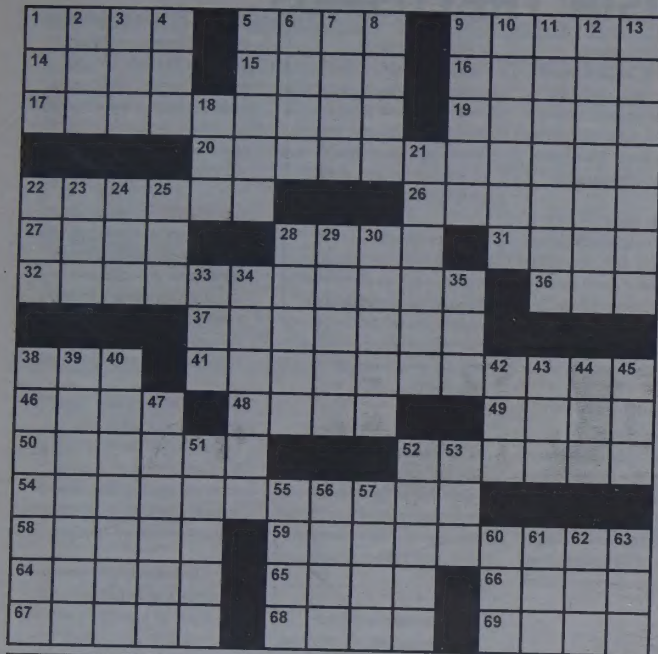
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NOTCH FLEA ZORA  
ESTIES TOSS APEX  
SOLUTION TO LAST WEEK'S PUZZLE

## SHRINKAGE

A FEW INCHES HAVE BEEN LOST.

JONESIN' CROSSWORD BY MATT JONES

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### ACROSS

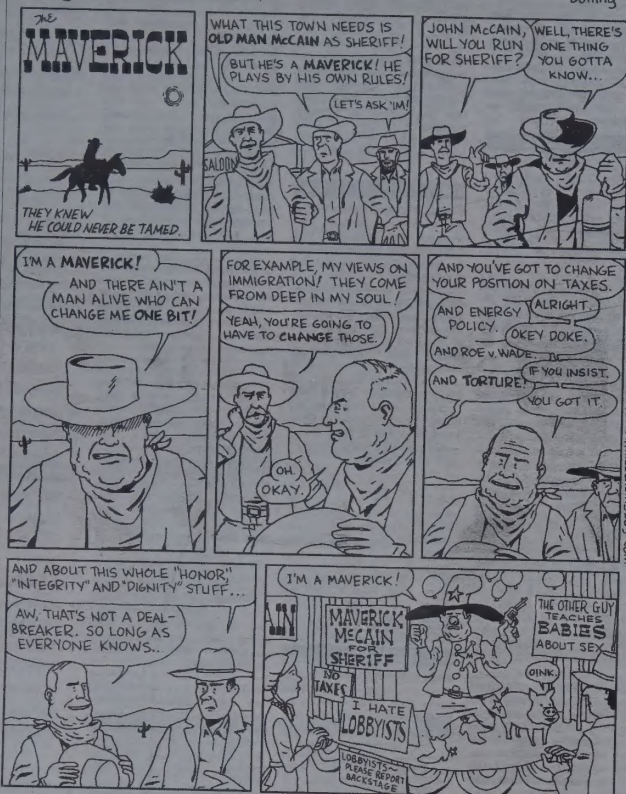
- 1 Goodball
- 5 "Oh, well" noise
- 9 Creates a backup, perhaps
- 14 Actress Jessica of "The Love Guru"
- 15 "Habanera" from "Carmen," e.g.
- 16 Original U.K. "Whose Line Is It Anyway?" host Anderson
- 17 Engage in some really tame foreplay?
- 19 Susan who played Cindy Brady
- 20 Top prize for a certain basketball player?
- 22 Superman foe
- 26 They may be pet
- 27 Country whose flag's stripes are red, white and black
- 28 Existed
- 31 South American monkey
- 32 Important view?
- 36 Railroad stop; abbr.
- 37 Follower, of sorts
- 38 Org. that fines for obscenities
- 41 The diet version of chef Ramsay?
- 46 Part of UAE
- 48 TV chef Paula
- 49 Former San Diego Charger Junior
- 50 Coffeehouse syrup brand
- 52 Sandwich or leotard, e.g.
- 54 Artwork with a common element?
- 58 Bit the dust
- 59 Movie title that describes what happened to the five long entries in this puzzle?
- 64 Distance runner
- 65 Buglike?
- 66 Line on a graph
- 67 Dated
- 68 Take top billing
- 69 It's formed when clenched

### DOWN

- 1 Took a break
- 2 Abbas's group
- 3 Dhahi
- 4 Efron of "High School Musical"
- 5 Fencing sword
- 6 Some nest eggs
- 7 Covered in a shiny coat
- 8 Fifty, in a sense
- 9 Make it all the way?
- 10 Totally mistaken
- 11 In relation to
- 12 Actor Rupert of "My Best Friend's Wedding"
- 13 Submits, as a contest entry
- 18 "True Blood" channel
- 21 Golf's Sony \_\_\_ Hawaii
- 22 Women's \_\_\_
- 23 Debunked paranormalist Geller
- 24 Word before "You're it!"
- 25 Business home bases, for short
- 28 "I took you for that cunning \_\_\_ of Venice" (line from "Othello")
- 29 Practice piece
- 30 Wisconsin college where Harrison Ford studied
- 33 Co.-behind Myth War Online and GodsWar Online
- 34 "Midnight Run" star Charles
- 35 Toothpaste variety
- 38 Summer program where participants are destined to lose
- 39 Home country of Wimbledon singles winner Goran Ivanisevic
- 40 Desks in university libraries
- 42 Prefix meaning "equal"
- 43 \_\_\_ Xer
- 44 It gets baled
- 45 Rum \_\_\_ Tigger ("Cats" cat)

Tom the Dancing Bug

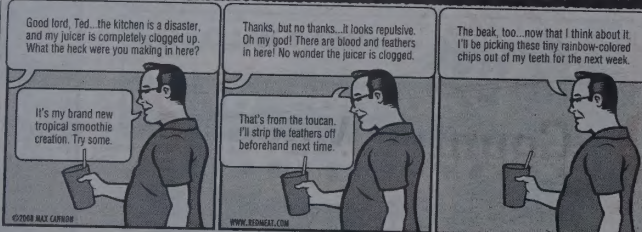
by Ruben Bolling



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## INTERSECTIONS · PHOTOS OF OUR NEIGHBOURHOODS



t6g

Students pass by a poster board outside the Student's Union Building (SUB) at the University of Alberta on Sept. 3, 2008, during the first week of fall classes.  
PHOTO BY BEN LEMPHERS

FIRST PERSON · NEW EDMONTONIAN · BY ISABELLE GALLANT (689 words)

## The Great Cross-Country Move

**TWO KIDS FROM P.E.I. SETTLE INTO DOWNTOWN EDMONTON WITH NO QUALMS ABOUT LEAVING THE OCEAN BEHIND — YET**

I could hear the two guys at the next booth talking about how to get a ride into town.

"There's gotta be a bus terminal not far."

"Yeah, maybe we can call a taxi."

"Well, let's just have breakfast and then we'll worry about it."

They then told the waitress that their car had been stolen outside the hotel the night before.

My mind started racing as I chewed on my fried eggs and toast. A car theft? Right outside our hotel window? Wait a minute. Had I even checked to see if our U-Haul was still there this morning? After all, this was the Prairies, in the middle of nowhere. We weren't in the Maritimes anymore. Anything could happen.

But thankfully, the thieves had left

our precious U-Haul alone. Maybe they thought it would be too much work to pilot it back onto the highway. But the spray of broken glass on the ground outside showed just how reckless Portage La Prairie, Man. could be. We were back on the road in no time.

We had left Prince Edward Island before dawn five days earlier, armed with a cooler full of food, a GPS and some road maps. When my husband decided to do his Master's degree at the University of Alberta, he suggested a crazy scheme: why not drive across the country in a U-Haul?

It's amazing how quickly we were out of the Maritimes. We made it all the way to Ottawa, 14 hours, on our first day. The exciting part was still to come. Neither of us had ever

seen northern Ontario or the Prairies before. On the road from Sudbury to Thunder Bay, the scenery was breathtaking. Ragged rock walls rose up on either side of the truck, and pristine blue lakes, fringed with evergreens, appeared around every corner.

But after a few days, northern Ontario started to seem interminable. Following the tires of the truck in front of us up and down the winding two-lane highway was getting tedious. We finally hit Manitoba on day four, and bam! Everything was flat.

The iconic prairie images are all true: wheat fields waving in the wind, silos dotting the countryside, massive grain elevators. A bowl of blue sky opened up all around us.

Saskatchewan proved to be more of the same. Late in the day we stopped for gas in Viscount (we learned it's pronounced "vye-count"), the town that I remember the most from our entire trip.

I felt as though I had entered another era as we drove down Viscount's dusty main street.

The Viscount Stop and Shop — a mecca of consumer pleasure — had an old-fashioned gas pump outside. Across the street was the Viscount Village Hall.

As we got out of the truck a hot, dry wind hit us. The temperature was at least 32 degrees, and there were no cars or people around. I guess it was so hot they were all staying inside. I could see the prairie in every direction, beyond the town. I couldn't imagine living on the edge of nothing.

My husband pumped the gas while I explored the Stop and Shop. Among the kitchen tools, canned food, and picture books, I discovered a Rival brand Deluxe Hot Electric Tray that looked like it had been there since the 1970s. I ran my finger across the top of the cardboard box, leaving a mark in the dust.

On our sixth day we finally made it to Alberta. We cheered as we crossed the border. Our first view of Edmonton was the Yellowhead Trail and the Northeast neighbourhood where the U-Haul centre was. But that night when our sister-in-law drove us downtown where we would be living, we got so excited. Our neighbourhood was office towers and high-rise apartment buildings! For two kids from back East, this was incredible.

I like Edmonton more and more each day. I don't miss the red dirt roads or the ocean yet. But everyone keeps saying, "Wait until winter." I'll have to see how I feel come January.



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